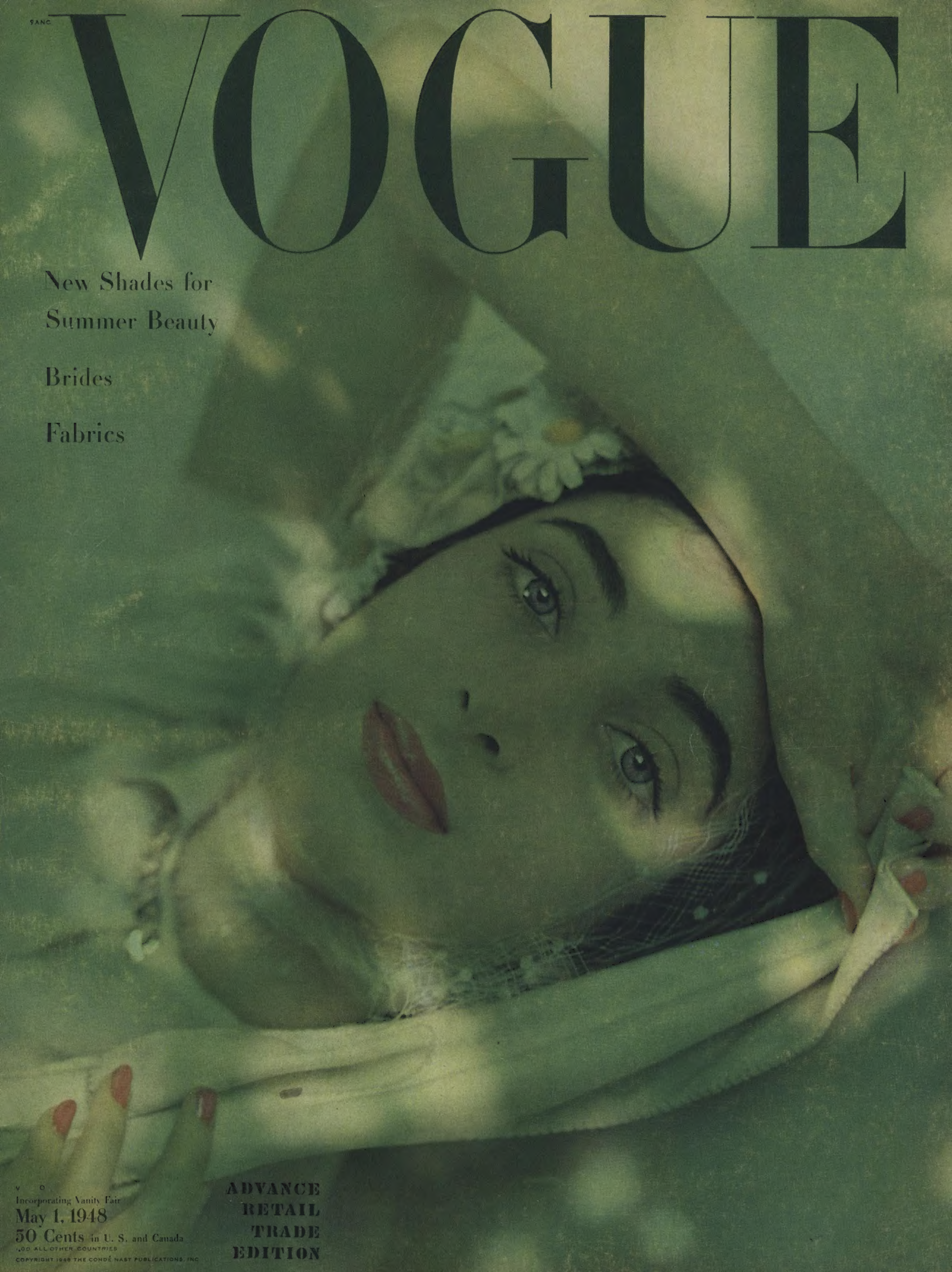
9ANC

VOGUE

New Shades for
Summer Beauty

Brides

Fabrics



V O
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May 1, 1948
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ADVANCE
RETAIL
TRADE
EDITION

PLUCER

EVERFAST

Ted Shore designs a dance dress in a Batik print on cotton by Everfast.*

*REG. U. S. PAT. OFF.

VOGUE

May 1st Beauty

How to use this issue

1. To sell cosmetics, sell the shaded beauty

PAGES 114 THROUGH 123

2. To sell wedding-into-dance dresses

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3. To sell summer dresses via summer fabrics

PAGES 156 THROUGH 163

4. To sell a play clothes wardrobe

PAGES 168 THROUGH 175

And don't miss —

PAGE 3—TRADE EDITION

TRADE EDITION SUBSCRIPTION RATES:
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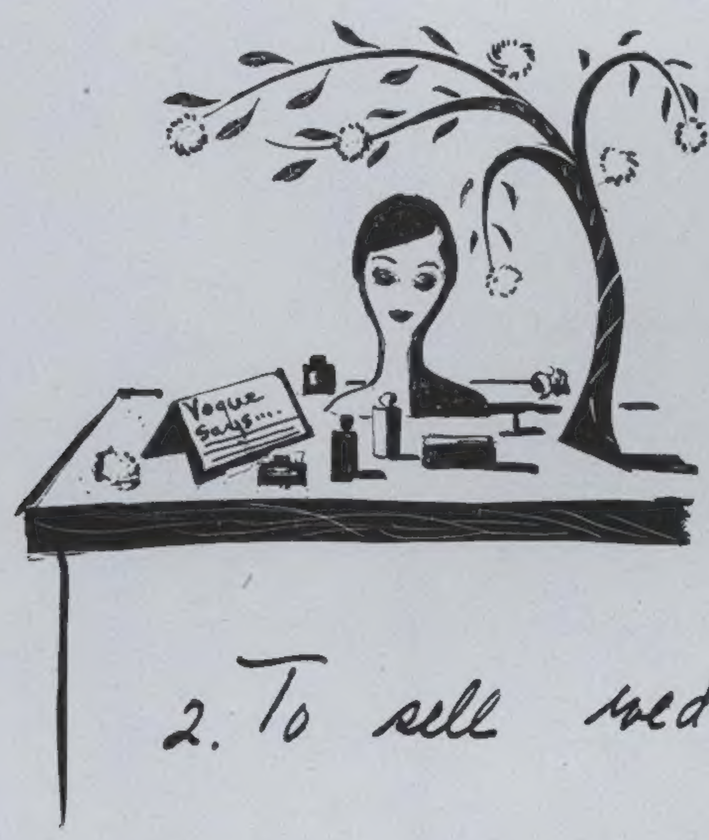
How to use this issue —

1. To sell cosmetics, sell the shaded beauty

This summer, for the first time in many summers, fashion turns away from the sun, favours the shaded beauty in clothes and cosmetics. There is new interest in the fair complexion, in lighter powders and powder bases, lighter lipsticks and nail polishes. The new beauty and steps towards achieving it are outlined in the May 1 Vogue, pages 114 through 123. This portfolio may help you to stimulate business in cosmetic departments.



At left we sketch a display to highlight the un-sunned beauty. A white head, wearing pink lipstick and pale green eyeshadow, is shaded by a tulle-leafed branch blossoming with fluffy powder puffs. New shades of lipstick and nail polish, light foundations and powders are arranged nearby. A card reads "Vogue Says: Fair complexion: gentle complexion tints." For customers who want to tan, display a golden head under a gilt sun, with sun-tan lotions nearby, and a card reading "Vogue Says: Sun-tan lotion for colour and protection."

2. To sell wedding-into-dance dresses

Summer brides—and stores selling to brides—will find a stimulating story in Vogue's editorial on "the wedding dress with a future". The gown that is traditionally white but un-traditionally able to go on to summer dances without a trace of "make-do" is shown. Sheer white shirtwaist dresses, lavished with lace and handwork, are garden-wedding with short veils, small bouquets—are summer-evening with sashes, petticoats, slippers in pastel satin.

At right we indicate a departmental display or window plan to point out the charm and practicality of this idea, using any convertible bridal dress. Two mannequins wear the same gown, one with bridal veil, lace cap, nosegay; the other with sash, petticoat, and slippers all in pale green satin. Between them (to prevent their being confused with a bride and bridesmaid) stands a screen of white satin ribbons woven basket-fashion. Caption the display with a "Vogue Says" quotation from page 10 of this Trade Edition. In your shoe department: illustrate the dual use of a satin slipper by displaying it with bridal and with dance accessories.

3. To sell summer dresses via summer fabrics

Often, in this silhouette-conscious year, fashion news surprisingly comes from the cloth itself, its coolness, lightness, pattern, texture. In reviewing summer clothes, therefore, the May 1 Vogue shows a close-up of the cloth with each fashion, pages 156 through 163. With rayon in new guises, silk in new jacquard weaves; linen with new crease resistance, cotton newly used in mull, shirting, calico, organdie, the fabric story is well worth telling in your advertising and selling.

Above we suggest a newspaper advertisement to give your customers a close-up look at the cloth in your summer fashions, and to point out, too, fine detail and patient workmanship. Each dress is sketched to give the silhouette, with an additional close-up drawing to show the fabric and the finish of an interesting detail. The headline might be a "Vogue Says" quotation taken from page 10, Trade Edition.

4. To sell a play clothes wardrobe

A "sun plan" for beach and play clothes is illustrated in the May 1 Vogue, pages 168 through 175. "Sun plan: shirts plus—" discusses the feminine, the tailored, the colourful and the knitted shirt and their sun-companions. "Sun plan: water level" shows nine types of bathing suits. Fashion's theme, the covered look, takes many forms this season—no one kind of play costume or bathing suit makes a summer. Your customer will want just the combination of cover-up and exposure that is right for her.

At right we illustrate a window to show many degrees of cover and un-cover in play clothes and swim suits. The scene is the dressing cubicles of a beach cabaña. Mannequins wear bathing suits, with and without beach shirts and coats. Beach bags, hats, towels and addenda are scattered about. A card in the foreground reads "Vogue Says: Measured covering: measured tan."

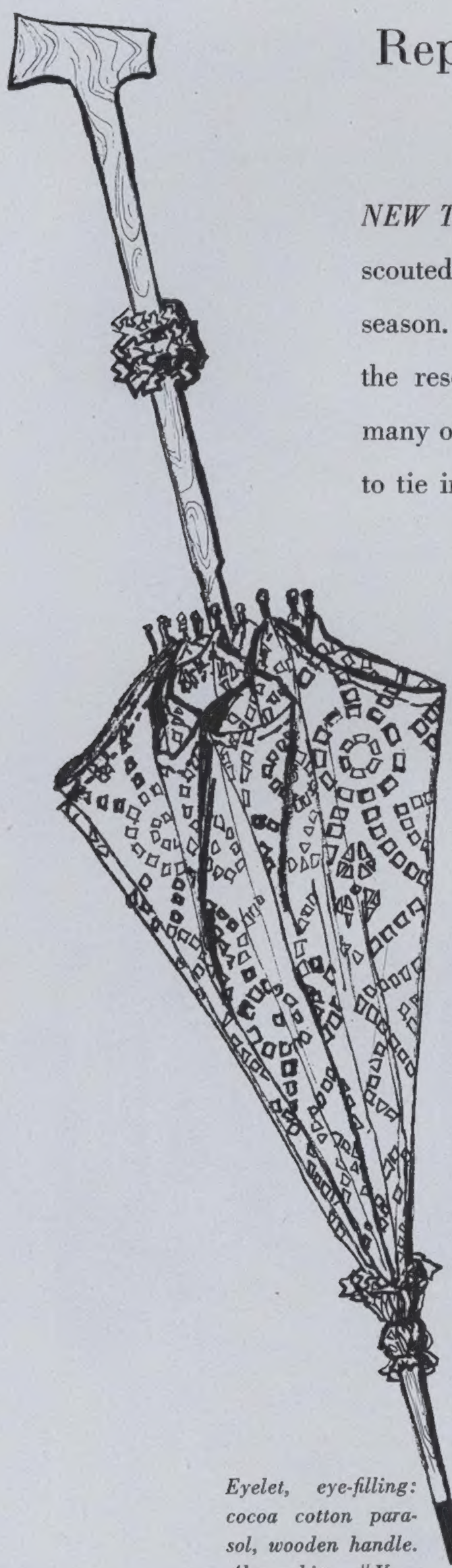
And don't miss—

Coiffures, short in front and short in the back (pages 124 and 125), new coifs, new necklines; *Brief on bangs* (pages 126 and 127), on the way of bangs with a bonnet; *Sterling silver—to give* (pages 150 and 151), selling ideas for your silver department; *The bride's papers* (pages 152 and 153), appropriate cards and letter papers; *Cottons: city cousins* (pages 154 and 155), cottons "city classified" by detail, colours; *Prints go on—on jersey, on chintz* (pages 164 and 165), a dappled jersey and a Balmain chintz.

ACCESSORIES

Report of trends that were resort successes

NEW TRENDS—NEW $, $, $'S DEP'T. Our fashion-and-sales sleuths have scouted winter resorts to report the accessories that won rave notices this past season. The trends we feature are pre-tested. Buyers who ordered early for the resort season—and re-ordered "runners"—report successful sales on many of these trends. May they work well for you. And (sotto voce) be sure to tie in these accessories with your summer beauty and bride promotions.



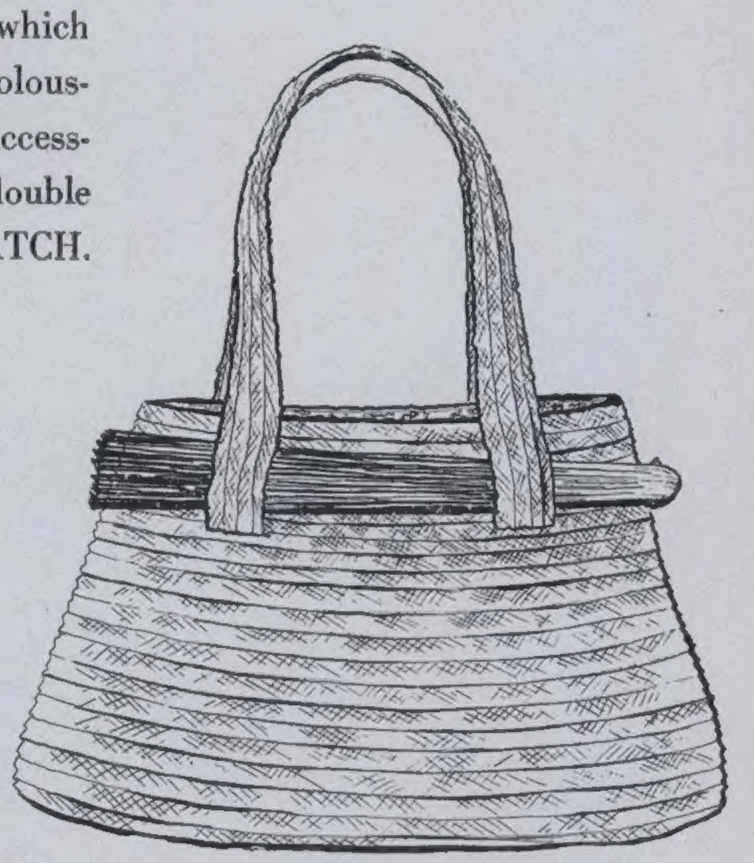
Eyelet, eye-filling: cocoa cotton parasol, wooden handle. Also white. #Venice, $20.00 each, LUSTERMAN, SELDIS CO., 5 West 36th St., N. Y. C.

The parasol—more than a prop

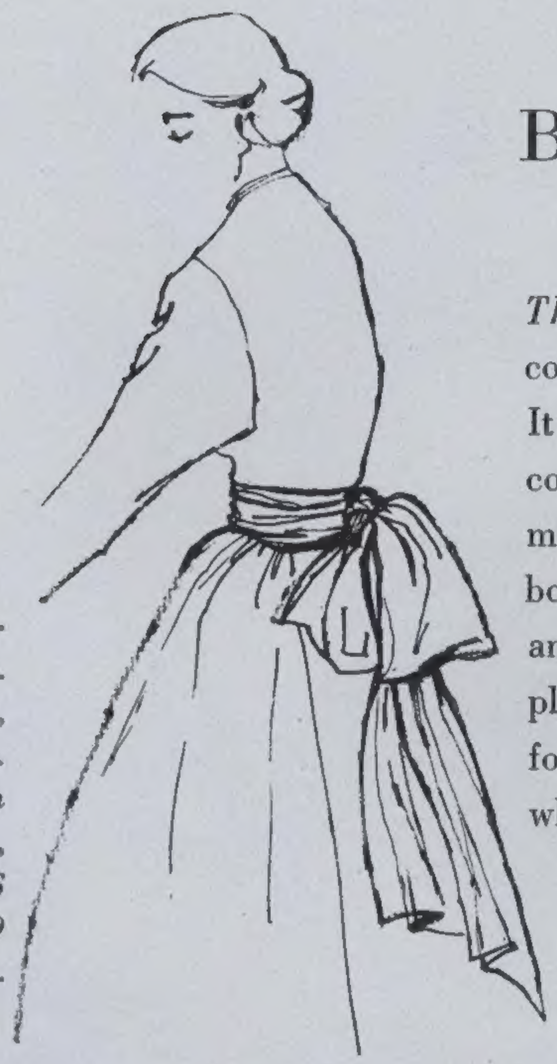
The parasol has opened up into more than a pretty display prop—it has proved to be a real sales-maker in the last four months. Stores (and conservative ones at that) which developed and promoted special waterproof but frivolous-looking umbrellas, report their promotions were so successful that their umbrella departments have had to double their space. We say: THIS IS A TREND TO WATCH.

Straw basket epidemic

The Carefree Basket is the new handbag fashion for summer—it's gay, jaunty and convenient. It was a resort success at retail prices from $5.75 to $12 and up. Besides the ubiquitous basket, there's the bucket—and besides the bucket there's the part-of-a-measure for an extra measure of fashion. Show these gay carry-alls with country fashions, of course, but also with town-y cottons. Show them, believe in them, sell them.



Fine weave for town wear: Milan straw bag, with fan-rack and brown fan for a cool sophisticate. #976, $7.50, LUJEAN, 130 Madison Avenue, New York City.



Stole makes bustle-belt back interest. Pure silk: mauve, pink, peach, maize. #3402, $3.50 each or $42.00 doz., STRAUSS MUELLER, 389 Fifth Ave., N.Y.C.

Belts and sashes

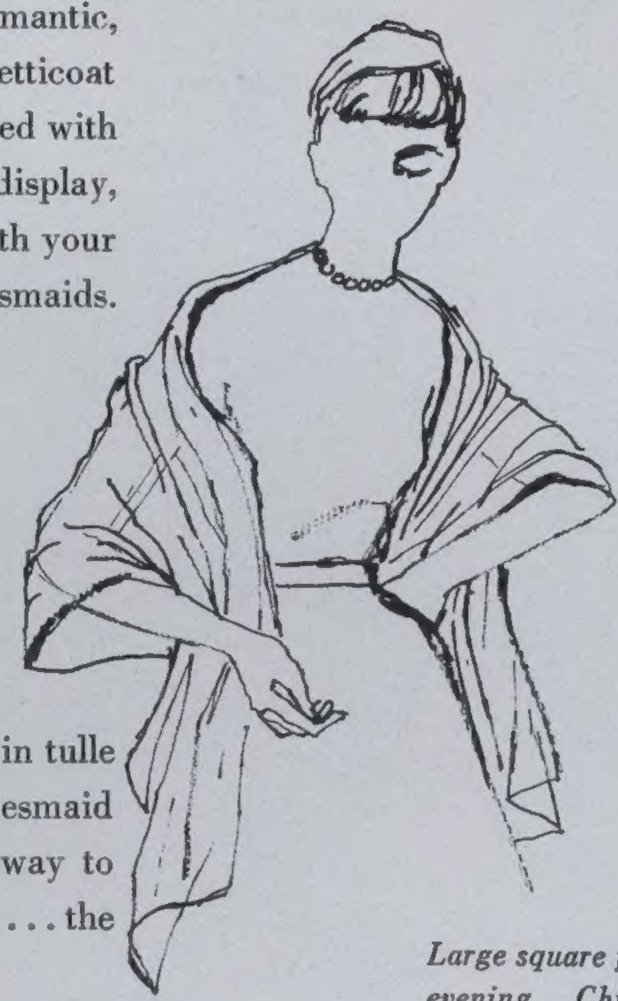
for new tastes, new waists

The belt this season will *match* the dress or be keyed in quiet colour harmony—natural worn on beige, chamois on white. It will contrast with the dress in texture: rough straw on smooth cotton, or waffle pique worn on Shantung. *The ribbon sash* makes a gay garnish for almost any dress that is romantic, bouffant. We suggest the ribbon sash to match a petticoat and/or slipper. Be sure your ribbon department is armed with plenty of lovely yards. *The organdie sash* is good for display, for fashion shows and for special orders. It will be worth your while to have it made up especially—perhaps for bridesmaids.

Stoles and Scarfs

New cover-up fashion

Stoles stole in as fur and wool fashions—now they continue in chiffon; also in tulle and organdie, perhaps made to order. Promote them for this spring's bridesmaid and this summer's beauty who will adopt the new cover-up look. Newest way to wear: as a sash tied in a bow to make a bustle. *Scarfs:* watch for polka dots . . . the shoulder fitted triangle . . . the bertha. And be sure to cotton on to cottons.



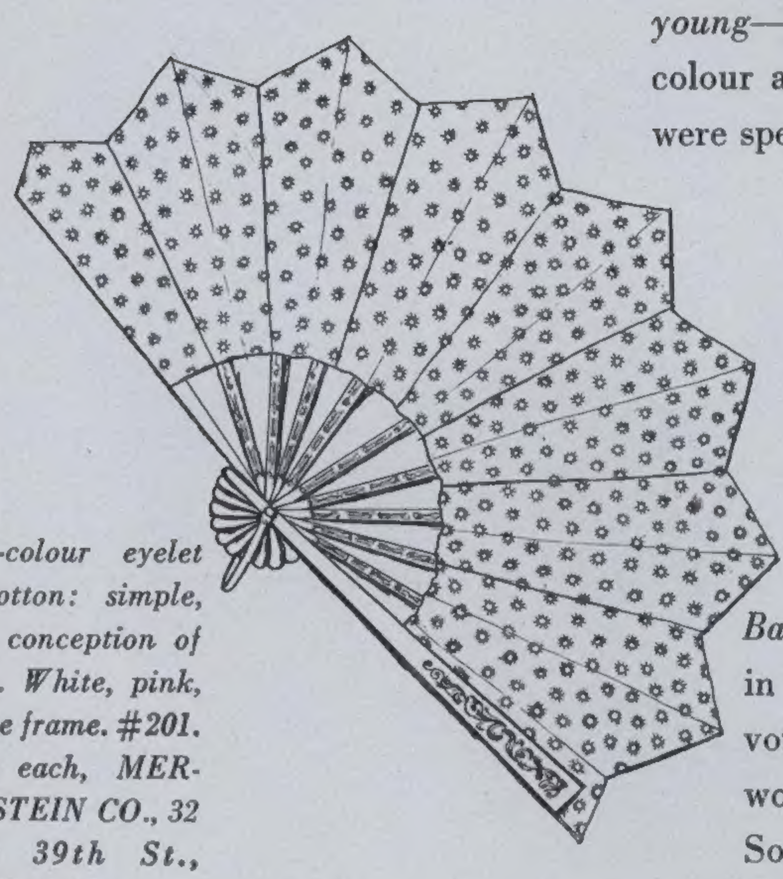
Large square for big evening. Chiffon—the pure silk kind—and it comes in 10 flavours, or colours #150, $6.50 each, MIDTOWN BELTS CO., 151 West 46th St., New York City.

Fans and Bangs

the lighter side of fashion

Fanfare about fans is fast and furious—it's fun-fashion for the *young*—for *older sophisticates* it's a new-again way to add colour accent. For *all* it's intriguing. Twenty years ago there were special fan buyers. Who knows how far the fan will go?

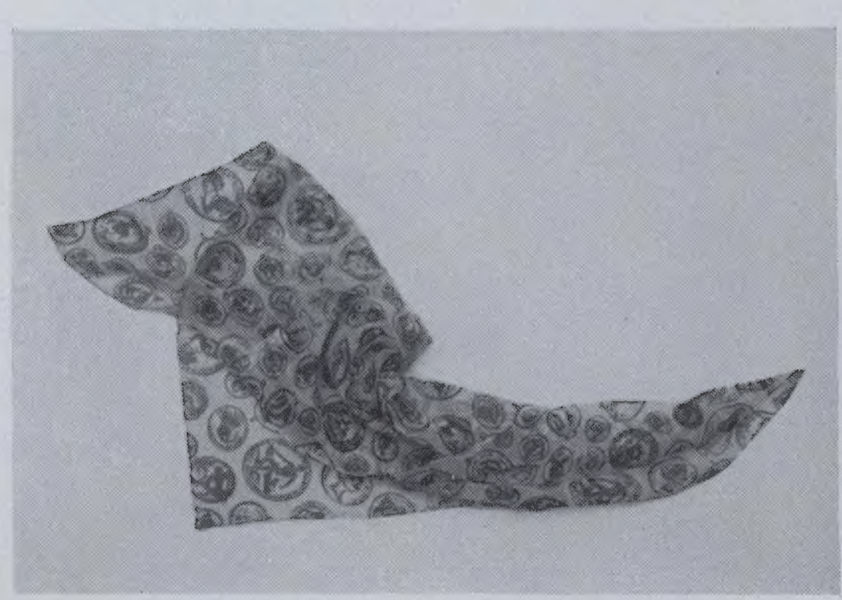
Addenda: attach wrist ribbons to match fans, to make them more convenient to carry. Where to sell fans? We recommend the costume jewellery department, after some little investigation. Send for amusing booklet (no charge) "Fans Speak a Language of Romance". (Limited quantity.) Mermelstein, 32 West 39th Street, N.Y.C.



Multi-colour eyelet on cotton: simple, fresh conception of a fan. White, pink, or blue frame. #201. $2.00 each, MERMELSTEIN CO., 32 West 39th St., New York City.

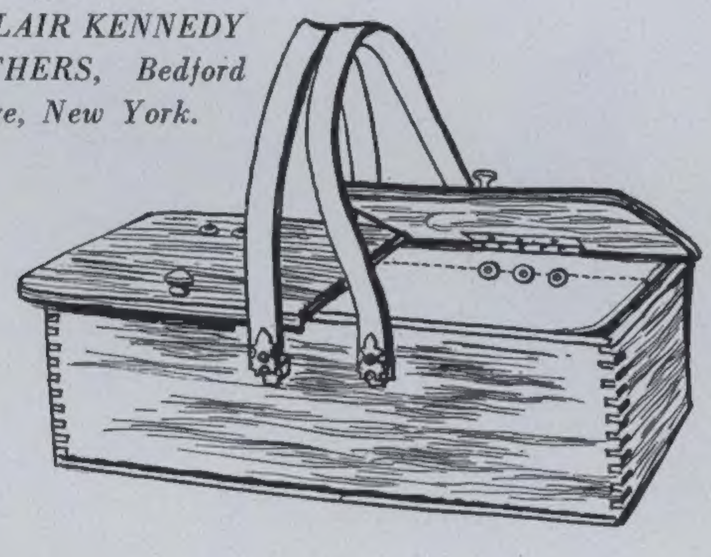
Bangs to clip to a hair-do, suggested by our specialist in the lighter-vein-sort-of-thing. (We don't often let her vote.) She says, and we agree, they're charming when worn with a bonnet or without. Something really *Renoir!* Source of supply for real hair bangs: Fleischer, 12 West 27th St., New York City.

(Above) Fitted triangle with ruff-like ruffle: could be worn over bathing suit or evening dress. Almost any colours; 10 to 16, #478, $11.75 each, ARPAD, 689 Fifth Ave., N. Y. C.



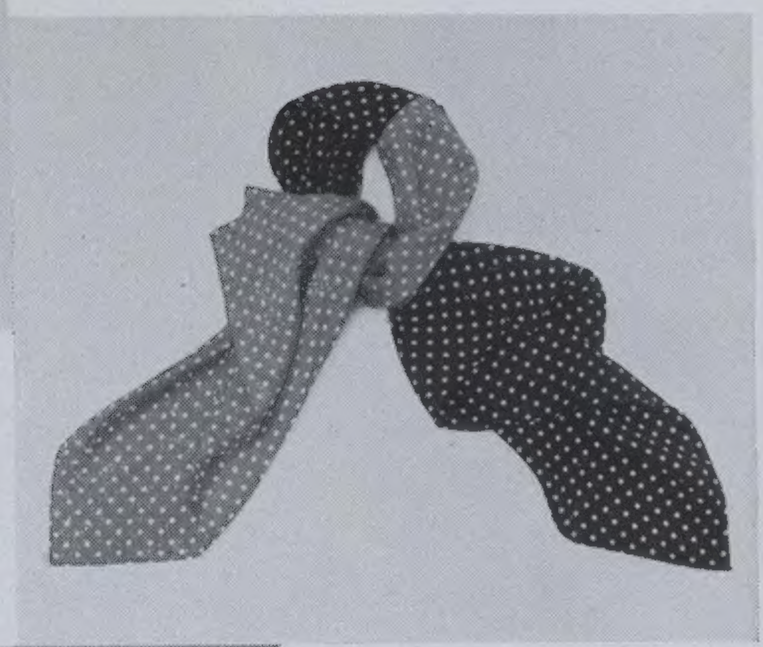
Surely red, surely chiffon; delicately drawn pattern on white. 22 inches square, Coin Chiffon, #110, $2.25 each, CHIC DESIGNS STUDIO Inc., 730 Fifth Ave., N. Y. C.

(Below) Cheesebox, but elegant—now a fashion-proud purse; fine leather lining and excellent hardware clasps. Special orders only. #Cheesebox B5-Q, $120.00 dozen, CLAIR KENNEDY LEATHERS, Bedford Village, New York.

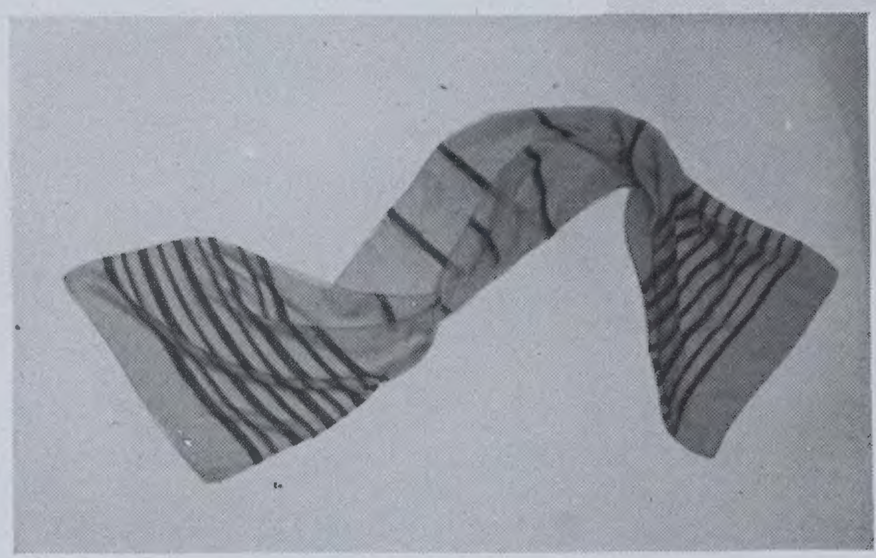


New cover-up Bertha. Whimsical period piece for those who love the original. Could be shawl, could be late-day addenda. Black only, sizes 10 to 16, #480, $8.75 each. ARPAD, 689 Fifth Ave., New York City.

(Above) State seals are upon this 20 inch square of brown, blue, rose, or green on white. # State seal, $18.00 doz., BROOKE CADWALLADER, Inc., 724 Fifth Ave., New York City.



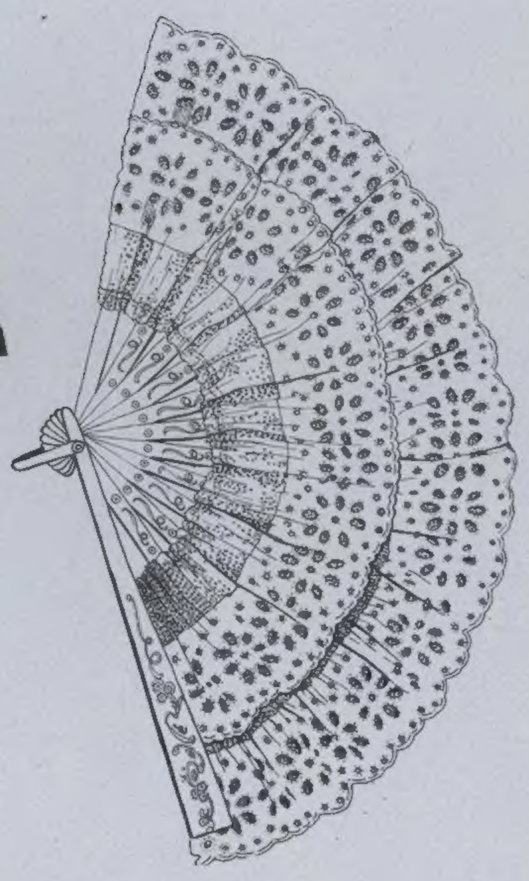
Ex-egg basket goes "grand"—its suede top in many a colour makes it travel with many a costume. #Cinnamon Bun, $8.50 each or $96 doz., CLAIR KENNEDY LEATHERS, Bedford Village, N. Y.



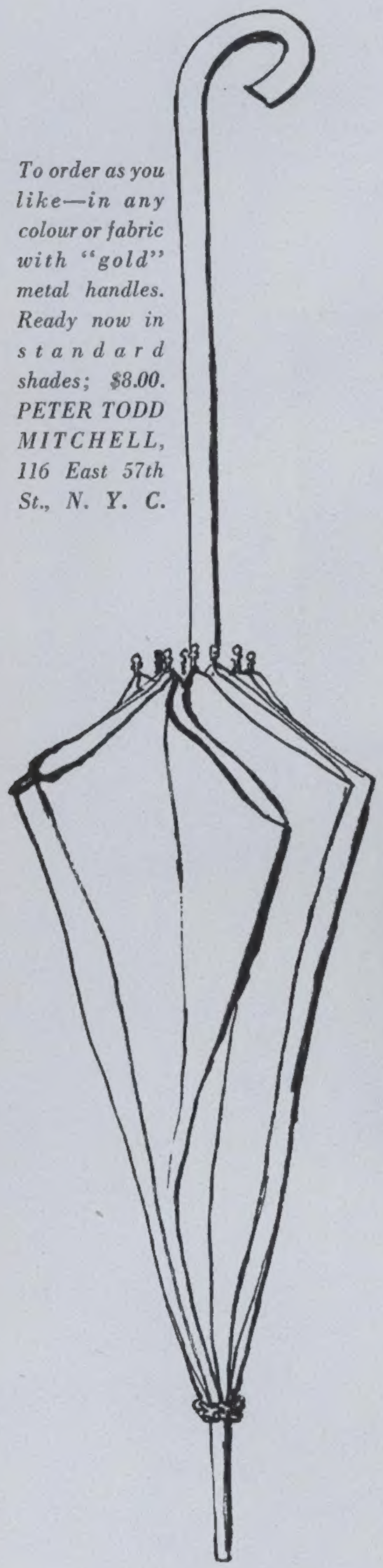
Long stole, long on fashion. Sash, shoulder cape or cummerbund—good in sharp-pink, olive, yellow. #3045, $30.00 dozen, GLENTEX, 417 Fifth Avenue, N. Y. C.

(Above) Polka dots—patriotic colours to reverse and to rehearse a knack for knotting. Navy with green, copen, or red. #4201, $30 dozen, ECHO, 485 Fifth Avenue, N. Y. C.

Handbag fan: handy and handsome. All black for all-black-summer-look, #C2813, $7.20 dozen, IGNAZ STRAUSS, 1115 Broadway, New York City.

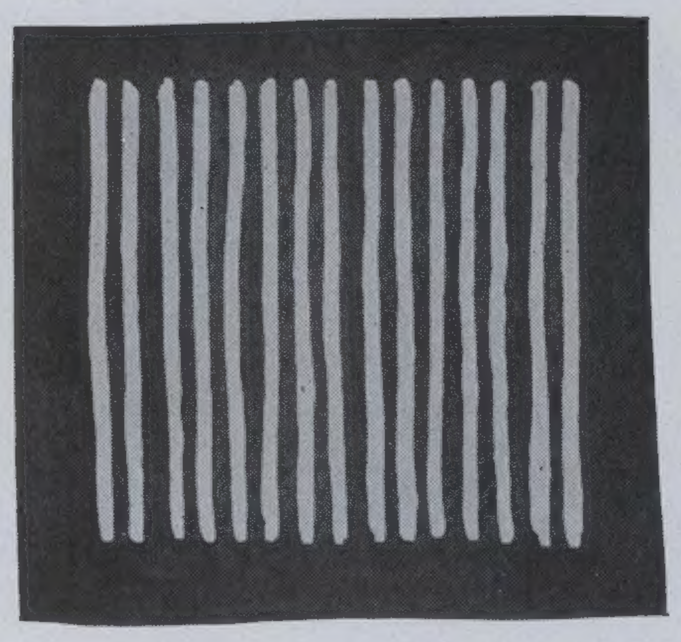


Elegant bit of nonsense as a fan should be! Bouffant, spirited fashion for the young. Eyelet on net, in white, #F1773, $6 each, BERNARD LANG INC., 63 West 38 St., N. Y. C.



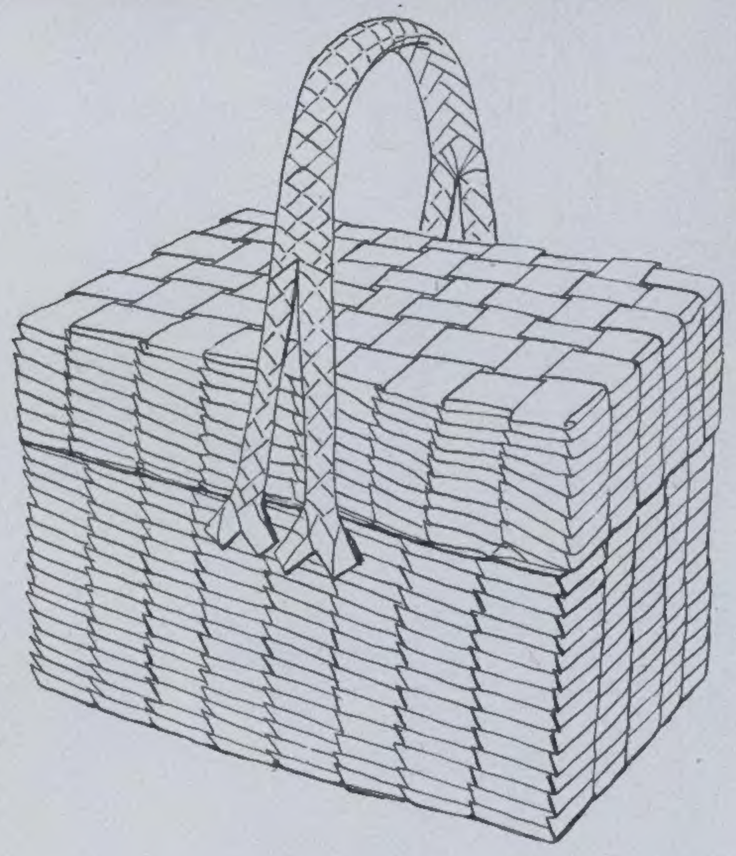
To order as you like—in any colour or fabric with "gold" metal handles. Ready now in standard shades; $8.00. PETER TODD MITCHELL, 116 East 57th St., N. Y. C.

(Right) Navy on white and vice versa: newly minted coin dots. In nine colours, 32 inches square, # 2099, $30 doz., WESLEY SIMPSON INC., 215 West 40th Street, N. Y. C.



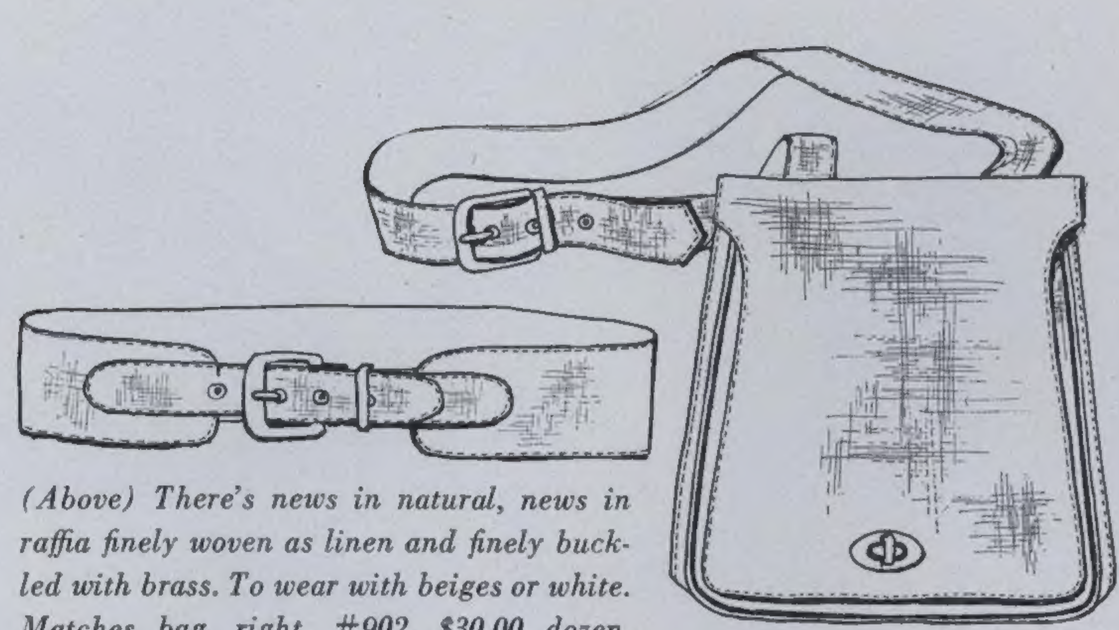
(Left) Every stripe just sings. There's bravura in every line of this country cotton. Mist blue, brick red, grey, brown. #677, $2.00 each, ASCHER OF LONDON, 16 East 52nd Street, New York City.

(Above) Chiffon idea: stole or sash. Convertible fashion—wear as you dare. Purple, brown, royal or tangerine on white, 72" x 18", #Apollo, $8.50 each, BROOKE CADWALLADER, INC., 724 Fifth Ave., New York City.



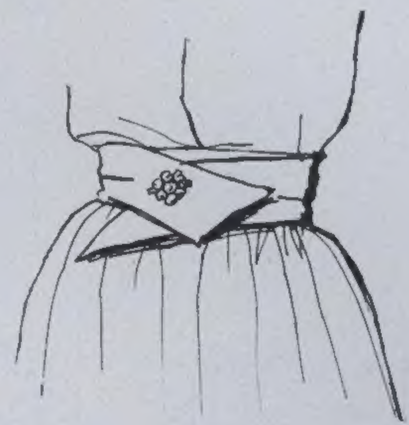
A happy week-end hamper, with lots of elbow room for bottles, bathing suits. Natural, yellow or green, #CC1, $21.00 dozen, PAN AMERICAN SHOP, 822 Lexington Ave., New York City.

(Left) Braided waist-binder: shell pink cotton and other pastels; 92 inches, #8804, $10.50 dozen, VOGUE BELTS, 14 East 32nd St., New York City.

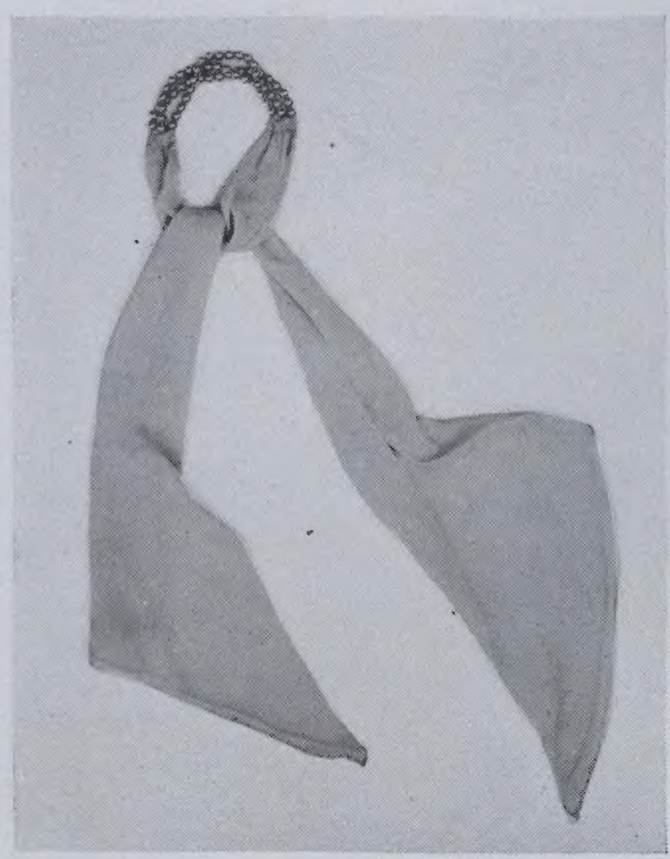


(Above) There's news in natural, news in raffia finely woven as linen and finely buckled with brass. To wear with beiges or white. Matches bag, right. #902, $30.00 dozen, MAX STRAUSS, 138 East 56th St., N. Y. C.

(Above) Natural raffia with red; a sweetly detailed bag—luxury-lined with leather—finely woven to wear with finer cottons. #906, $54 dozen, MAX STRAUSS, 138 East 56th St., New York City.

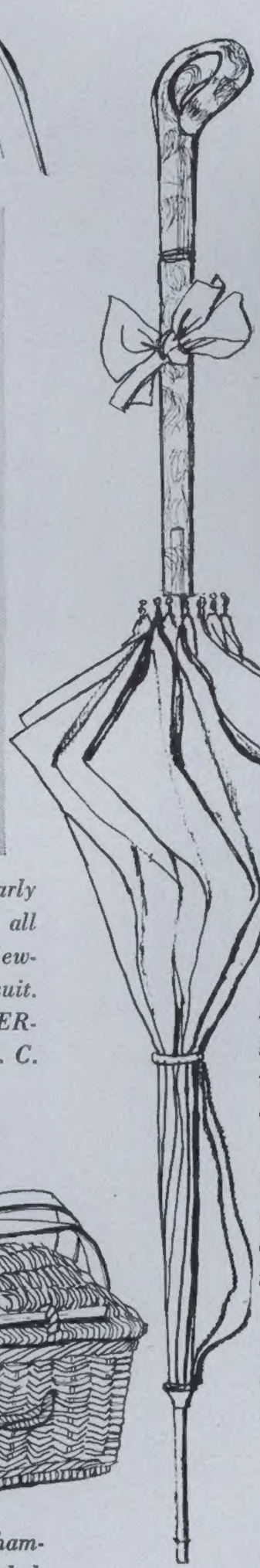


(Right) Linen sash to wrap and fasten with customer's own pin for simple daytime fashion. Many pastel colours. #9401, $24.00 dozen, SCHAFFER BELTS, INC., 330 Fifth Ave., N. Y. C.



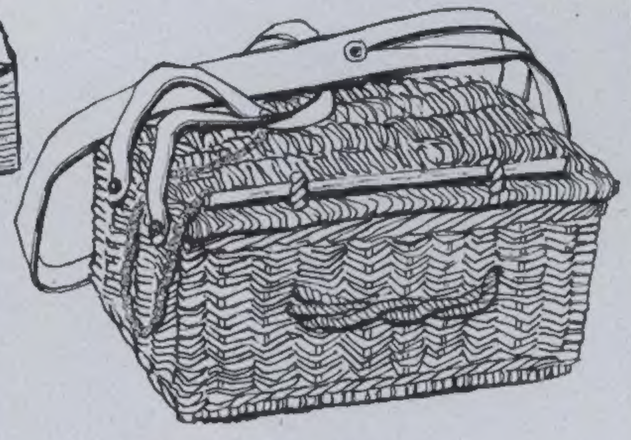
(Above) It's pink; it's pearly and it's sheerest chiffon . . . all on the plus side of fashion. Newest shown with a late-day suit. #21, $5.75, EMILY WETHERBY, 38 East 35th St., N. Y. C.

(Above) Circles country-style. This is of rayon purposely made to seem-as-cotton. 36 inches square, eight colours, #1150, $14.50 dozen, KIMBALL INC., 9 East 38th St., New York City.



(Left) Note eye-handle to hold gloves. Noteworthy because of: new height (41"), long ferrule near-tortoise shell. Wide colour range. #Victoria, $6.75. LUSTERMAN, SELDIS CO., 5 West 36th St., New York City.

(Above) Beach-blue, red and ready: a duffle with a good disposition, willing to carry all. Blue denim lined with red denim, on milan straw, #974, $6.50. LU-JEAN, 130 Madison Ave., New York City.

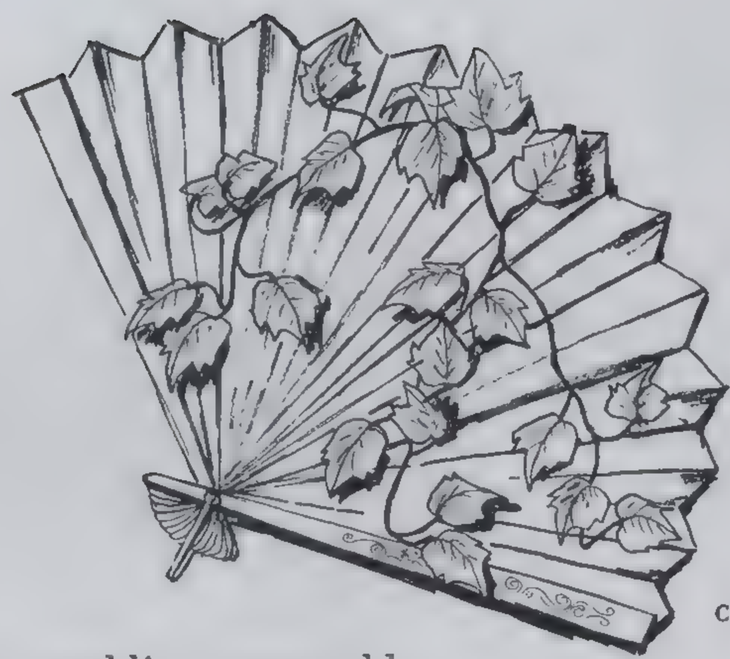


(Above) Converted champagne basket: enameled, in: natural, white, yellow, black, blue, red. #B3EX $102 dozen; with shoulder strap, $1.50 more, each. CLAIR KENNEDY LEATHERS, Bedford Village, N. Y.

VOGUE IDEA REFERENCE

Jan. 1, pages 156-159
news of parasols, fans, scarfs, colour
Feb. 1, pages 185, 189, 203, 205
for parasols, sashes
Feb. 15, pages 116, 121-123, 129
for scarfs
Mar. 1, pages 185, 186
for belts, sashes
Apr. 1, pages 117, 125
for parasols, bags, colour
Apr. 15, page 81
for parasols, sashes

The bride listens



COVER FAN WITH IVY

if you tell her new ways to make her wedding memorable.

Green and white wedding: bridesmaids wear ankle-length dresses with absinthe green satin slippers and sashes. They carry fans covered with live ivy leaves, wear ivy wreaths in their hair. Bridal bouquet is leaf-bordered.

Bridal procession: flower chains for bridesmaids (the daisy chain idea). An all ivy "rope" would be good.

Cottons for Brides: are newly new—delicate organdies, imported Swisses, late-day length.

Bridesmaids' fashions:

Pastel petticoats with slippers to match, beneath ankle-length dresses of white eyelet embroidery or organdie.

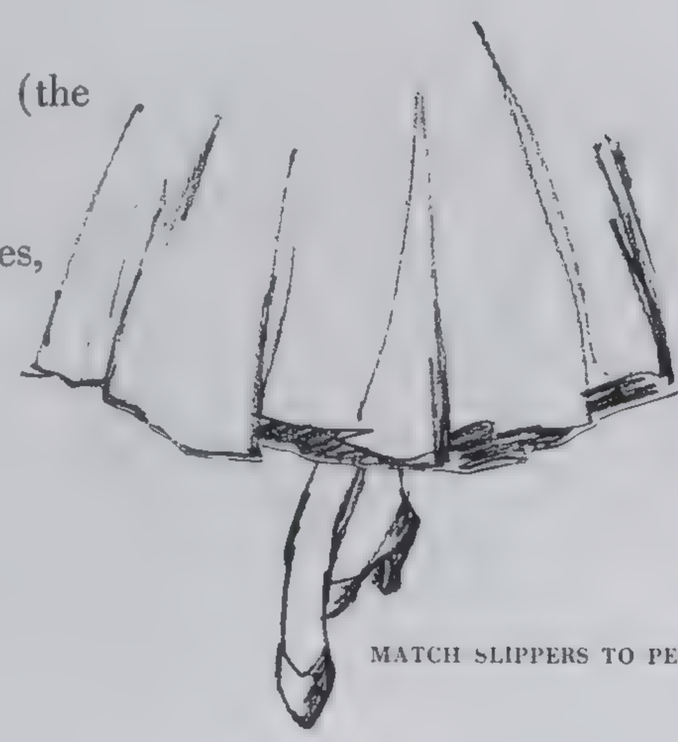
Stoles of organdy or tulle worn as sashes, or over the shoulders. Try one colour in several shades: orange, yellow, lemon.

Leghorn hats worn on the back of shoulders, child-fashion, tied 'round neck with ribbon streamers, for a garden wedding.

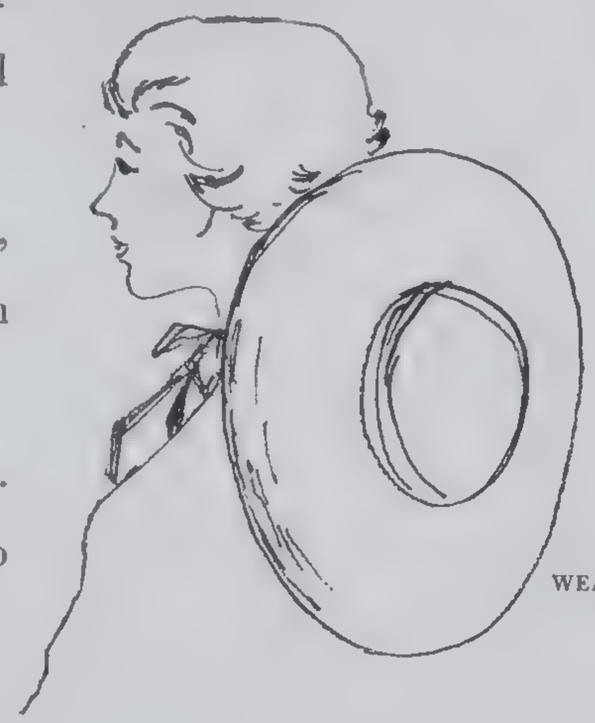
Twisted tulle fashioned into halo headdresses.

Parasols, flower-decked or with ruching, to carry in an outdoor country wedding.

Brides: will be interested in your beauty promotion.



MATCH SLIPPERS TO PETTICOAT



WEAR HAT ON SHOULDERS

Extra copies of this Trade Edition may be ordered at $1 for fifty, $2 for one hundred.
Vogue Merchandising Service, 420 Lexington Avenue, New York 17, New York.

All prices quoted are wholesale.

To sell fashion, quote VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

RELEASE DATE: May 3 East, May 10 West of the Mississippi.

. . . to sell New Shades for Beauty

VOGUE SAYS: "Summer complexion: Renoir-fair"
VOGUE SAYS: "Powder over foundation: light-over-less-light"
VOGUE SAYS: "Pale powder: lively pink undertone"
VOGUE SAYS: "Blue-pink lipstick: pink rouge"
VOGUE SAYS: "Orange-pink lipstick: coral rouge"
VOGUE SAYS: "Coral lips, nails: orange prettied with pink"
VOGUE SAYS: "Coral shades for lips and nails"
VOGUE SAYS: "Light lips and nails make a fair skin fairer"
VOGUE SAYS: "Shadow your lids with colour"
VOGUE SAYS: "Beauty bonus: subtly chosen eye shadow"
VOGUE SAYS: "Leg make-up: life saver for swimmers"
VOGUE SAYS: "Be tan for a day with body tints"

. . . to sell Summer-Wedding Dresses

VOGUE SAYS: "Organdie: wedding dress with a future"
VOGUE SAYS: "Organdie: for your wedding and after"
VOGUE SAYS: "Organdie wedding dress: in the grand tradition"
VOGUE SAYS: "Marry in May in white organdie"
VOGUE SAYS: "Organdie wedding dress: patterned transparency"
VOGUE SAYS: "Linen and lace for a summer bride"
VOGUE SAYS: "Bridesmaid's white: dress with a future"
VOGUE SAYS: "Bridesmaid's white, fresh with green"

. . . to sell Fashions with Fabric News

VOGUE SAYS: "Live in cotton day and night"
VOGUE SAYS: "Spend the summer in silk"
VOGUE SAYS: "Your favourite dress may be silk Shantung"
VOGUE SAYS: "Silk jacquard: new, lovely cloth"
VOGUE SAYS: "Linen: clean colours, wide choice"
VOGUE SAYS: "Cotton lawn returns to country lawns"
VOGUE SAYS: "Chambray print: late-day future"
VOGUE SAYS: "City classified: shirred chambray"
VOGUE SAYS: "Calico day-dress: shaped for town"
VOGUE SAYS: "Seersucker suit: cut precisely for town"
VOGUE SAYS: "Seersucker is city-set"

. . . to sell Sun-Plan Fashions

VOGUE SAYS: "A shirt belongs in your Sun Plan"
VOGUE SAYS: "New look in maillot: skin-tight jersey, plunging neckline"
VOGUE SAYS: "Unburnt summer: shorts *and* shirt"
VOGUE SAYS: "A shirt look looks best in the sun"
VOGUE SAYS: "Sun-limiting shirt: with slacks, shorts, skirt"
VOGUE SAYS: "Measured covering: measured tan"

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VOGUE SAYS: "HAVE A PALETTE OF EYE MAKE-UP"
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VOGUE SAYS: "BODY TINTS: TAN WHENEVER, WHEREVER YOU LIKE"
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VOGUE SAYS: "WEDDING DRESS TO CONVERT FOR SUMMER EVENINGS"
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Ruffles, ruffles . . . three times 'round
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For immediate wear, $155.

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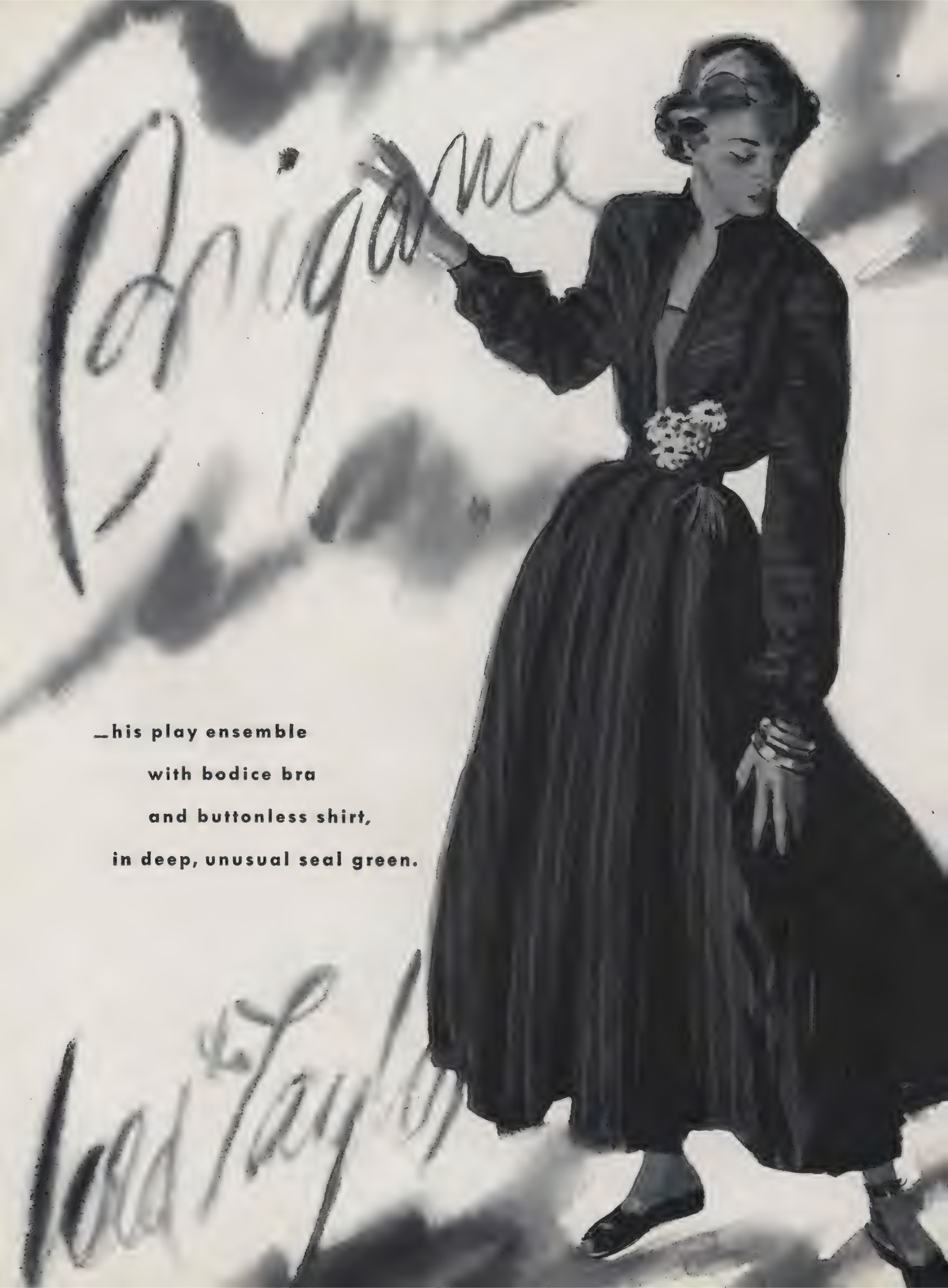
Glamour
—his play ensemble
with bodice bra
and buttonless shirt,
in deep, unusual seal green.
Head to toe

Prospector* prints

a Celanese* Fabric of Synthetic Yarn

Prospector, always one of Celanese' best-loved classic fabrics in solid colors, now shows up in prints . . . decisive, original prints that are making summer-fashion news. The Frances Sider beach coat shown here also has a matching two-piece bathing suit. For stores, write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

Vogue May 1st, 1948

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 111, No. 8 Whole No. 1808

Beach Polka. Frances Sider calls a nice change with her built-in bra suit of navy, red or green dots on white. Beach coat in reverse colors. Each 25.00. Designer Sportswear.

SAKS FIFTH AVENUE

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Tucker check cotton . . . perfect media for our summer spectator suit . . . impeccably interpreted with a close little jacket, raglan sleeves, slanted closure . . . a wonderful skirt winging out from a four inch waistband, semi-circle pockets . . . muted brown or green pinpoint checks. Sizes 10-16. Sportswear, Third Floor
45.00

Stern's

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

The pure linen suit
dress, your pride for
Summer in town or out.
Note the singularly
moving many-gored skirt.
Black or flag blue.
Sizes 10 to 20. 49.95

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FACE POWDER $1 • SACHET $1
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"SWEET TALK" wins the lady fair. Coro's original conversation pieces that speak the language of love...in golden, jeweled accents.

Pin pair about $11., matching bracelet about $4., earrings about $3., plus tax.

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IT GIVES YOU A REALLY NEW PERSONALITY!

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"DAMASK ROSE-GLOW—PULSATING WITH FLATTERY"

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"Sweet Talk" on matching lips and fingertips and for your complexion . . . invokes the *sweetest talk* you've ever heard!

Also created in Face Powder and Rouge.

Matchbox 1.60 plus tax

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*Reg. U. S. Pat. Off.

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Fred A. Block designs this casual sports dress
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a Fred A. Block original

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from "Washington Monument, 1835", Cator Collection, Enoch Pratt Library

Summertime idyll in organdie . . . Jane Derby's exquisite lady-dress . . . sparkling in pale champagne, dramatic in fragile black . . . afoam with ruching under the tiny collar, around the flower-full skirt. Ours exclusively in Baltimore.

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frock. And bravo
for such charming gestures
as the three bows . . .
the graceful flare
It's starring at Kaufmann's,
that endless fair
of all that's good
and all that's fine
in all the world;
"the city of shopping"
that has everything
in prodigious
variety . . .
that does everything
with overwhelming verve.

dress by McMullen

Pure silk . . . set to music,
figuratively speaking, in a dress
called "Joy in Print" . . . by

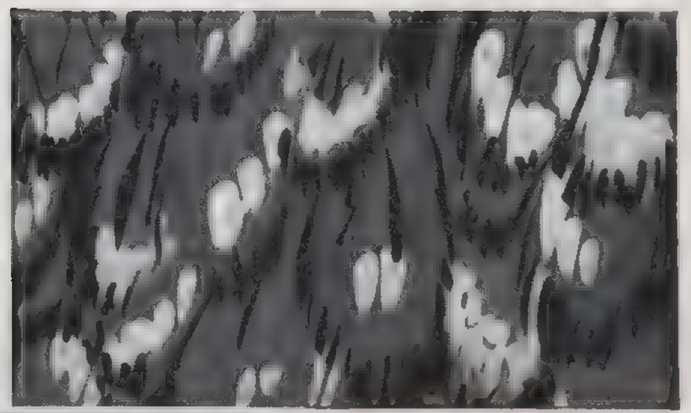
Marusia

Carson
Pirie
Scott & co
Chicago

Grey with green, violet, or pink.
Sizes 10 to 18. Exclusive with Carson's in Chicago.
■ NORTH ROOM DRESSES, fourth floor.

Fine fabrics by Robaix

for beauty to remember



Hat by Aranka • Photograph by Del Hayden at L'Aiglon Restaurant

FINE FEATHERS MAKE FINE FASHIONS

JOSEPH HALPERT *creates a gentle mannered suit dress for all-through-the-summer wear—from Robaix's feather print made of Enka rayon. At Julius Garfinckel & Co., Washington, H. Liebes & Co., San Francisco, and B. Altman & Co., N. Y.*

ROBAIX, INC. • 1412 BROADWAY • NEW YORK 18, N. Y.

a Fred A. Block original

EXCLUSIVELY AT

MABLEY & CAREW

CINCINNATI

Quintessence of poise—this urbane ensemble in coolest rayon shantung. The skirt, scabbard-slim beneath a hip-hugging overblouse. Lime above deep peacock blue, with contrasting peacock blue and Chinese red hip accent. Also in combinations of silver, champagne, or spoon pink. Sizes 10 to 18. $59.95 Hat by Chanda.

Cola-CORD*
FABRIC BY STONECUTTER
TAILORED BY Finkelstein

Breeze-blown classic that weighs a mere 18 ounces . . . detailed with shape-retaining, unlined construction for easy packing and wilt-proof wear. From a crisp cool-ection for town or cruise. Brown and white or grey and white, about $25. Matching hat and bag, about $4 each.

At fine stores everywhere, or write.

Finkelstein brothers
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*Cola Cord is a wrinkle-resistant raised cord fabric blend of cotton and rayon.

Beret designed by Carol Sue

Parfum
EMIR
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BY Lonsdale OF COURSE
THREE FAMOUS DESIGNERS interpret Summer style for you in Poplins, in Piques, in Plaids from the Lonsdale looms, famous for superbly crafted quality cottons since 1808.
These wonderful, washable fabrics, woven of the finest combed cotton yarns are vat-dyed...colorfast! For Quality, Wear and Beauty, take a top designer's tip...look for the Lonsdale label.
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FURS BY FREDRICA

Photographed by Weitzen at The Cloisters, Sea Island, Ga.

Herbert Sondheim Original in Onondaga's Crepe Francine, woven with Enka Rayon.

Lord & Taylor, New York Julius Garfinckel, Washington H. & S. Pogue, Cincinnati Ransohoffs, San Francisco

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

Painted by Maric Zamparelli at The Colony

Amberglo

* * * * * * * * * Nolde's versatile stocking color picks up nasturtium tones in the John-Frederics' hat, complements the luxuriousness of Monte-Sano's black satin coat. Available in six proportioned leg sizes. * * * * * * * * * * *

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WORLD'S FINEST

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In the foreground..."UPTOWN," grey with red, blue or brown. In the background... "DOWNTOWN," blueberry, brown, or onyx. In exclusive Hope Skillman cottons. Sizes 10 to 18...35.00

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Pink Magnolia is a pink mauve of blossoming Southern Charm . . . a budding touch of elegance to complement this season's Navy, Lilac, Purple and Pink costumes . . . and wonderful with Pink Beige and Gray.

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Colura's trousseau ensemble of purest white
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Love it, live in it—it packs like a charm. Pale blue,
black, too! Gown under $11,
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Colura*

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IN LABRADOR WILD MINK
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Green, navy, black, toast or royal blue. Sizes 10 to 20.
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Hat by Mary Goodfellow
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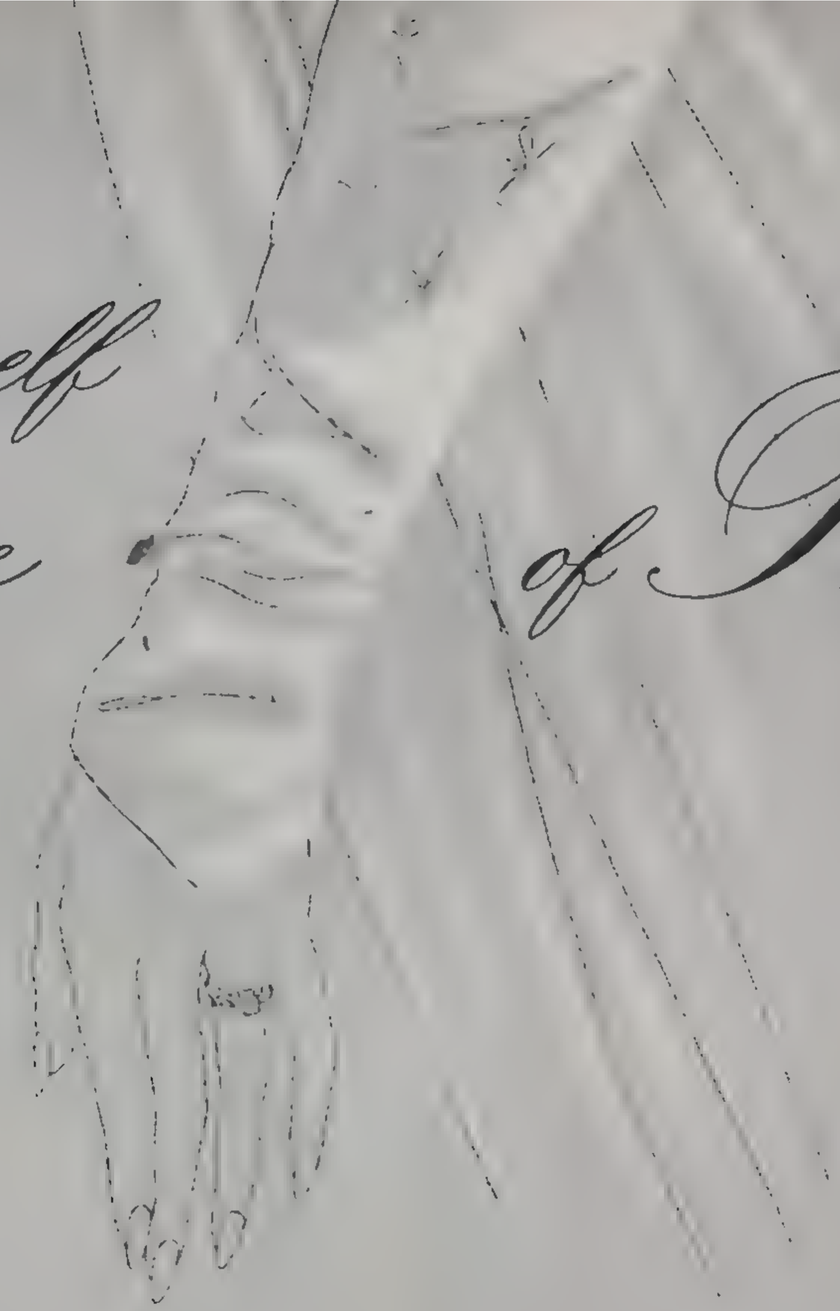
Save yourself a lifetime of Ring-worry



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BRIDES EVERYWHERE ARE ACCLAIMING WED-LOK BY GRANAT... THE EXCITING, REVOLUTIONARY RINGS THAT LOCK TOGETHER WHEN WORN TOGETHER, ALWAYS ALIGNED AS THEY WERE DESIGNED. YOU'LL NEVER NEED TO WORRY ABOUT YOUR WED-LOK RINGS, FOR THEY ALWAYS APPEAR AT THEIR VERY BEST. GRANAT TEMPERED* MOUNTINGS (NOT CAST) IN EITHER PRECIOUS GOLD OR PLATINUM ARE ESPECIALLY PROCESSED TO ENHANCE AND PROTECT YOUR DIAMONDS; DECORATIVE DIAMONDS ARE CAREFULLY SELECTED FOR MATCHING COLOR AND BRILLIANCE. SEE WED-LOK AT A FINE JEWELER NEAR YOU, OR WRITE GRANAT, SAN FRANCISCO 10, CALIFORNIA.

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Miami Spun rayon
...keeps its cool
fresh look through
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of Summer...
in grey, pink,
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Perfect Gift for Mother's Day.
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EXCITING FOOTWEAR

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Exquisite TWENTY-ONES in Dresden pastels! Blush tones that give your foot the new "look lovelier" look . . . that give you a fragile, cherished air . . . that go so beautifully with the more feminine than ever clothes. The fashion world applauds. The name is proudly stamped in gold in every pair. From 10.95.

PEPITA

QUERRY

FESTIVE

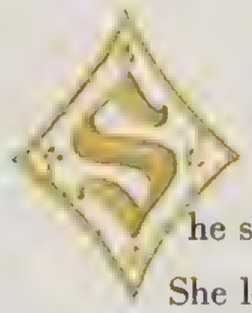
JUDY THORNTON—*the charming fashion editor of a smart travel magazine. She was three times voted one of the ten best dressed women in America by the Fashion Academy of New York. Judy knows full well the importance of fashion to a successful career. Here she is pictured wearing one of Twenty-Ones' exciting shoe fashions —"Quartz."*

BARRETT SHOE CO., DIVISION OF GENERAL SHOE CORPORATION, NASHVILLE, TENN.

Dress by Martini Diminutives

She Lives in St. Louis

She Sleeps in UTICA



he sleeps in Utica Beauticale Sheets. She loves their luxurious smoothness. For these are not ordinary percales. They are BEAUTICALE —crowning achievement of Utica's one hundred years of textile craftsmanship. Better because they are made of expertly blended cottons, combed to a texture of enduring loveliness. No wonder fastidious women prefer the luxury of Utica Beauticale Sheets. *Regardless of price . . . you can buy nothing finer.*

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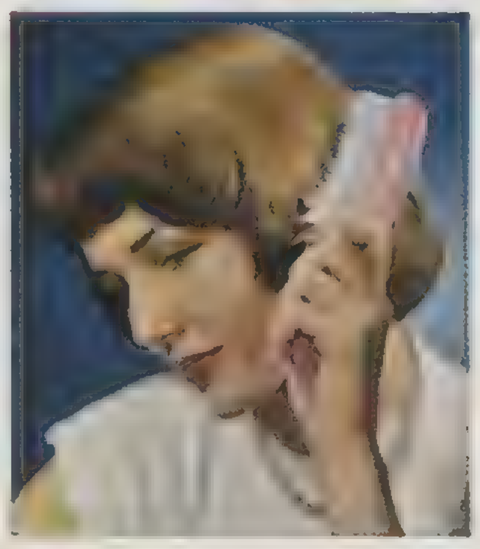
Write for your copy of the free booklet, "Beauty Secrets from Your Linen Closet." Utica & Mohawk Cotton Mills, Inc., Dept. V-7, 55 Worth Street, New York 13, N. Y.

SUMMER'S NEW *Short Cut*

How to do it!

Have your beauty shop cut your hair this way:—side-hair brushed forward and cut upward to frame face. Bangs cut to blend with side-hair.

Wash hair, leaving ends slightly damp. Part hair diagonally. Start from crown, brushing side-hair forward and under your hand, page-boy style. Brush back-hair slightly forward, turning ends under. Brush until dry.



Memo for Mother's Day. Give her this new Hughes Crescent brush. Mother-of-pearl, Lucite, Mock Tortoise Shell. Seven colors.

Cool, neat, young in heart . . .

the cap coiffure by Victor Vito.

And, wonder of wonders, the only care it needs

is Hughes "deep-action" brushing.

• In short:—you'll love it! The pert way it frames your face with a totally new, exciting line. And what an easy-do hair-do! Never needs setting. Just keep it groomed with your faithful Hughes hairbrush.

Maybe you've never felt a Hughes hairbrush in action—"deep-action." The long, springy bristles sink to your scalp, *stimulating!* And the more you brush, the brighter and softer your hair becomes. Try it!

Hughes

Hair Brushes

Your favorite department or drug store has a sparkling selection of Hughes Brushes to choose from.

Tek Hughes, Inc.
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Makers of a complete line of quality brushes, popularly priced.

MALLINSON'S SAND SHARK
Exceptionally cool and crisp tricot sharkskin of Avisco rayon. Available by the yard at leading department stores.

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The Mallinson elephant assures the best in fashion and quality.

Vogue Pattern — 6419

SAAB

handmade lingerie... Such poignant beauty belongs to the bride . . . handmades by Saab, famous since 1908. Loving fingers framed the gown, the slip, a matching petticoat and pantie with Binche-type lace, sweetly embroidered the daintiest of florals. Beautifully fitted Bur-Mil rayon satin ensemble in bridal white, blush pink, diamond blue. Modestly priced at the finest stores.

table lighters

The Duchess $10

The Aladdin $10

The Windsor $8

Evans
is elegance

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New York City • North Attleboro, Mass.

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tailored by handmacher

Weathervane* . . . *that fabulous fabric of rayon by Celanese, meticulously tailored by* **handmacher.** *For wear all summer thru . . . crisp and cool and colorful.* **Twenty-five dollars.**

**Registered U. S. Patent Office*

Summer contrast in the cool softness of the Oxford Crepe dress of Celanese* rayon, the crispness of the two-piece dress in non-crushable linen. Both with those fine touches of jewel-like detail that are so innately Habitmaker.

Habitmakers*

"Pat."

WITH "FREE ACTION SLEEVES"

ADLER & ADLER, INC. • 550 SEVENTH AVENUE • NEW YORK *Reg.

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TOWLE'S SILVER FLUTES
TOWLE'S RAMBLER ROSE
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TOWLE'S CHIPPENDALE
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Sterling-for your favorite bride!
FOR your best friend . . . for a chance acquaintance . . . Towle Sterling is the perfect gift.
Exquisitely designed in solid silver, the lovely Towle patterns gain in beauty through the years, remain a reminder of your thoughtfulness and perfect taste.
Your jeweler will know your friends' favorite patterns, help you select your gift. Or he will give you expert advice in choosing your own Towle Sterling pattern — if this is your year and you yourself are your favorite bride!
The signature of Distinction in Sterling
BRIDES: to help you with your busy days — wedding plans, gift stickers, gift lists — send 15c to TOWLE SILVERSMITHS, Dept. K-6, Newburyport, Massachusetts, and ask for How to plan your Wedding and your Silver.
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Conmar

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Playing a major role "behind the seams" . . . smooth-sliding Conmar zippers. For these preferred closures are precision-engineered to operate speedily . . . dependably . . . consistently. Can't stick . . . can't jam . . . guaranteed flawless. CONMAR ZIPPERS, *Newark, New Jersey.*

Sheila Lynn
ORIGINAL

Versatile design for the shortest distance between two summer points . . .

bare for the beach . . . smartly under cover for cocktailing. Of lengendary Egyptian Pima cotton.

Grey and pink, grey and melon, beige and green, lime and lilac. About $30.

At fine stores everywhere or write: SHEILA LYNN, *New York 18, N. Y.*

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strapless co-bra* slip

the slip
that fits your
bra and you...

that cannot distort or mash your bra . . . that conforms to strapless or strap-type bras . . . that stays up without boning, stiffening or discomfort . . . that makes the most of summer bare-look, evening, and sheer fashions . . . about $6 to $11 (illustrated about $8 in crepe with Val lace, 32-40, white, pink, blue, or maize) . . .

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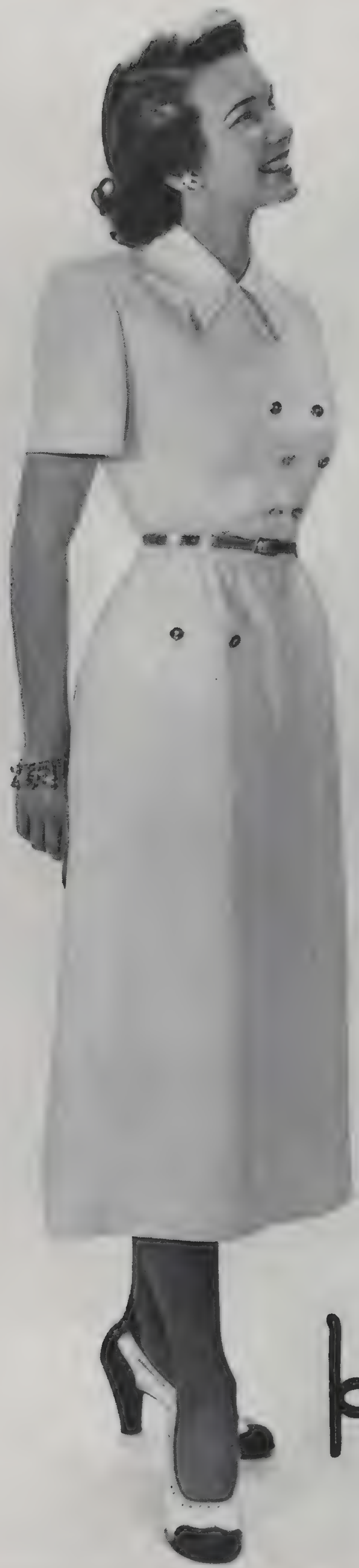

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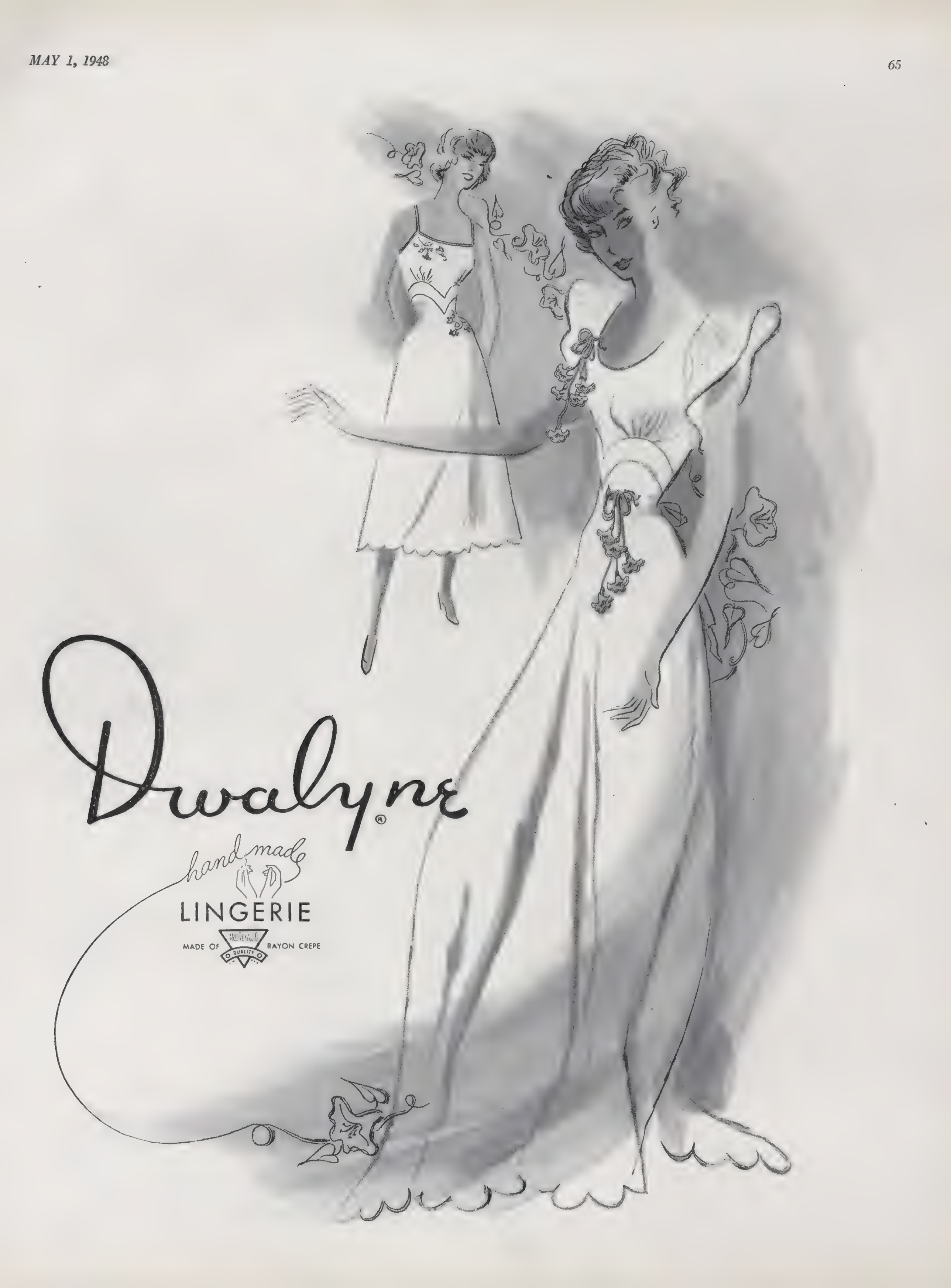
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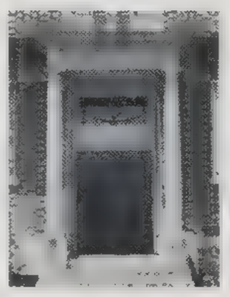

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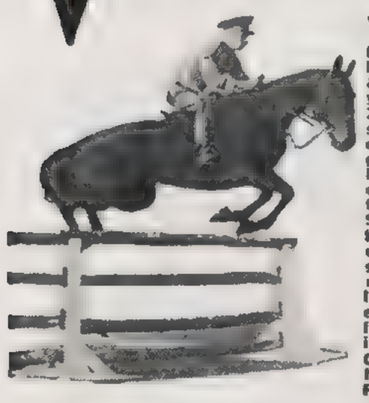

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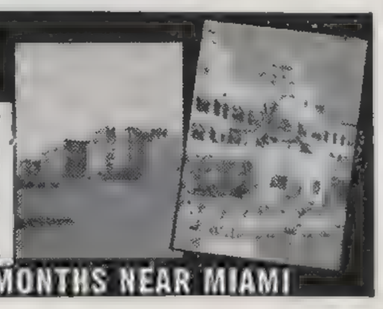

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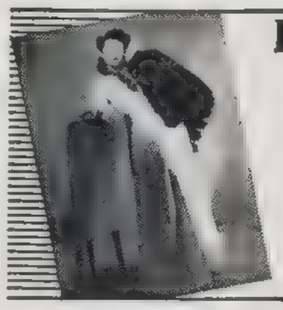

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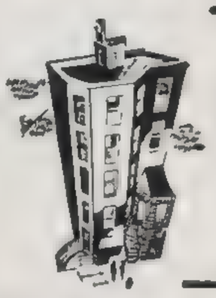

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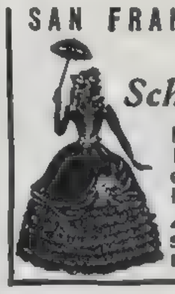

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Merchandising, Buying, Pattern Making, Fashion Advertising, Modeling, Millinery, Fashion Illustration, Photography. Individual advancement. Students prepared for professional Contacts. Training available under G.I. Bill. Entr. Summer & Fall on Request.

116 SOUTH MICHIGAN BOULEVARD, CHICAGO • DEPT. V5

ARMO
hair canvas

gives unique shape-retention for even the finest jacket dress. Used here for the first time in a stand-away peplum jacket over the fluid lines of a rayon sheer white-capped summer navy.

Available at SAKS FIFTH AVENUE
New York, Chicago, Beverly Hills, Detroit

*T. M. Reg.

Old fashioned hospitality in the modern manner

A wedding reception. A formal dinner. A tea for friends held dear.—Invariably the thoughtful hostess selects Della Robbia Mints by Norris. There's a gracious compliment in their hand-painted perfection. An acknowledgement of a connoisseur's discrimination in a creamy, delicate flavor of tender mint.

Silver courtesy Henry Nord
Demi-tasse Cups by Wedgwood
Candies by Norris

Della Robbia Mints, fashioned in the continental manner of fruits and flowers. 38 individual pieces—every one a masterpiece of art.

NORRIS
EXQUISITE CANDIES

The Variety Box of chocolates and confections—each piece individually created by Norris artisans.

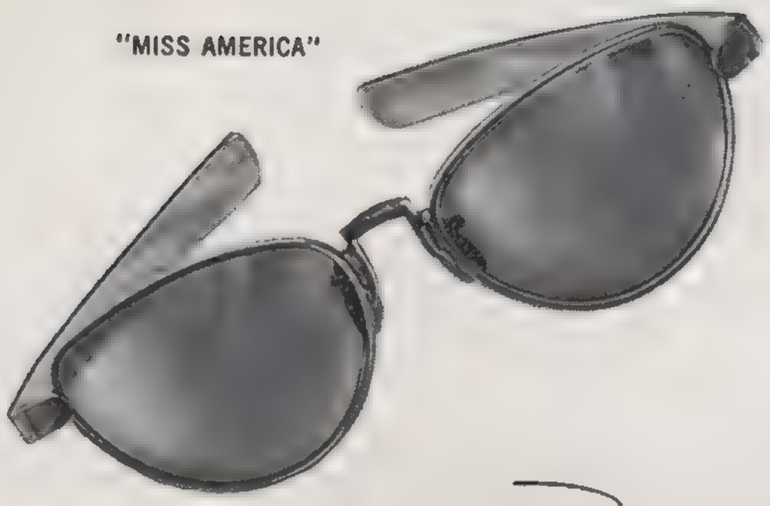
ATLANTA, GEORGIA

Anne Mitchell selects a Dallo Sheer print to best interpret her wonderfully wearable summer dress . . . so cool and collected, so *right* the whole day through. The fabric is woven of Bemberg* rayon yarn to assure soft, cool texture and beauty that *lasts.*

BEMBERG

Aristocrat of Rayon Yarn

*BEMBERG is the registered trade name of the AMERICAN BEMBERG CORPORATION, 261 Fifth Avenue, New York 16, N. Y.



"MISS AMERICA"

Smart by APEX Sun Glasses

"NEW LOOK"

Invite Attention

"FLIGHT LEADER"

Protection . . . Advanced scientific improvements . . . Certainly—But why bring that up?

You have a right to expect all that in Apex "glare bar" sun glasses—And you get it too! But more—you get the last word in smartness. Designed by famous fashion experts. Wide selection of steel, shell and rimless frames for both men and women—Complete with smart zipper case—At better stores. $5.00.

© Apex Specialties Co., Empire State Bldg., New York 1, N. Y.

Water stays out—wave stays in!

You can be sure your wave is safe from sea and spray when you wear Kleinert's Olympic Sava-wave swim cap. *Look* for the special inner rim that keeps water from seeping in. Feel the velvet-soft inside finish that lets your Sava-wave slip on smoothly and easily. Guaranteed watertight.

Regular style, $1.00.
Olympic de luxe, $1.25.

AT GOOD STORES EVERYWHERE.

*®

Kleinert's
SWIM CAPS

During the war, The Springs Cotton Mills developed a special cotton fabric which was woven to be water repellent and wind resistant, and then made into ski pants and arctic uniforms.

This fabric is now available for the makers of America's best foundations, and if you want protection from a sudden draft on a windy corner, look for the SPRINGMAID label under the trademark.

daisies grow on
spring's most
tender
green
Artemis*
MADE OF
BUR-MIL
QUALITY
RAYON FABRIC
Write us for name of leading store nearest you. WEIL-KALTER MFG. CO. ST. LOUIS
*Reg. U. S. Pat. Off. No. 2327662 Copyright 1945 Weil-Kalter Mfg. Co.

a William Bass original

in imported crease-resistant

Moygashel Irish linen

MOYGASHEL

means mastery in linens

Stevenson's Moygashel Linens, Ltd., 14 East 38th Street, New York 16, N.Y.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

FOR FURTHER INFORMATION ABOUT THESE LISTINGS WRITE TO VOGUE'S TRAVELOG, 420 LEXINGTON AVE., N. Y. 17

Arizona

TUCSON

SANTA RITA HOTEL. 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

California

SANTA BARBARA

SANTA BARBARA BILTMORE

Luxury without equal on the Coast—a "garden estate beside the sea." Rambling main buildings reflect the authentic Spanish-Californian atmosphere of old, unspoiled Santa Barbara. Secluded cottages are scattered through acres of lush, all-year gardens. Many activities center in the Coral Casino Beach and Cabana Club. Open the year 'round—it's always Spring in Santa Barbara and every season is the season.

Georgia

SEA ISLAND

THE CLOISTERS. Beautiful year-round resort. Surf or pool bathing, golf, tennis, skeet, fishing, cycling, dancing. N. Y. Res. Office, 630 5th Ave.

Maine

KENNEBUNK BEACH

THE ATLANTIS. On the cool Maine coast. Ocean bathing, 18-hole golf at your door, tennis, riding, fishing. R. H. Bryant, owner-mgr.

PROUT'S NECK

BLACK POINT INN

An inn of charm and character. 10 miles South of Portland on the picturesque Maine coast. 80 rooms with bath. Swimming pool and ocean bathing. Tennis, golf, social life. Rates from $15 per day American Plan. Ross W. Thompson, General Manager. Season June 25 to mid-September.

Massachusetts

EAST NORTHFIELD

THE NORTHFIELD AND CHATEAU. Active sports, interesting relaxation for the family on 250 acre estate. Genuine N. E. hospitality. Open All Year.

NANTUCKET ISLAND

HARBOUR HOUSE. Strategically located opposite the Yacht Club, an inn for the discriminating—French cuisine—all out-door sports.

SEA CLIFF INN. Overlooking ocean. Near beaches. Bathing. Sports. Excellent Meals. $12.00 day up A.P. June 15-Sept. 8. E. C. Jellis.

OSTERVILLE, CAPE COD

EAST BAY LODGE. Restful surroundings, companionship with congenial families. Noted cuisine. Cocktail Lounge. Sports. $70.00 weekly up. A.P.

New England . . . A Vacationist's Wonderland

If you are thinking of going to New England this year consider these things: New England has 2,500 miles of rocky, indented coastline, sweeping beaches, seas that make for exciting fishing (specialties, the giant tuna, the fighting bluefish—fish for them from an offshore cruiser). Calm enough for swimming and sailing, the seas are choppy enough, on occasion, to be good sport for speedboats, and the more intrepid aquaplaners. If your preference is the country, consider too the tranquil sturdy countryside, as peacefully ordered as an American Primitive, the white towns, the steepled clapboard churches, the myriad lakes for swimming, the bridle paths for riding, the hiker's trails.

Massachusetts

NORTH SCITUATE BEACH

THE CLIFF HOTEL AND COTTAGES

On the ocean front. Luxurious resort hotel with private sandy beach. Terrace dining. Orchestra dancing nightly. Coffee Shop, Cocktail Lounge. All Sports. At the gateway to Cape Cod and within 25 mile radius of all historic points. 125 rooms. European plan only. For rates, reservations write E. Kent, Secretary.

GET THE VOGUE Travelog habit. Plan your business or pleasure trip around the fine resorts and hotels listed in these pages.

Missouri

KANSAS CITY

BELLERIVE HOTEL. K. C.'s Social Rendezvous. Luxurious apts. Famous El Casbah Supper Club. Garage. Rec. by Duncan Hines. Louis L. Larrea, Mgr.

New Hampshire

LAKE SUNAPEE

GRANLIDEN. A charming summer resort hotel. Splendid golf, private beach, riding, tennis. Ideal climate. Booklet. Direction Geo. H. Bliss.

SUGAR HILL, WHITE MOUNTAINS

SUNSET HILL HOUSE. A Distinctive N. E. resort overlooking Presidential Range. Golf and Tennis free to guests. Orchestra. John E. Haslam, Mgr.

WOLFEBORO, EAST

BIRCHMONT LODGE ON LAKE WENTWORTH. Individual cabins, excellent meals. For adults. Ref. ex. $42. weekly up. R. G. Hemenway, Box 42.

New Jersey

SPRING LAKE BEACH

THE ESSEX & SUSSEX. One of America's truly fine seashore resorts. Private beach. Limited accom. available early July. C. S. Krom, Mgr.

THIS YEAR is the ideal time to discover America. Let Vogue's Travelog serve as your directory and insure the success of your trip.

New York

NEW YORK CITY

BARBIZON-PLAZA. Midtown, overlooking Central Pk. 6 Ave.-58 St., near Radio City, theatres, shops. Choice rooms from $3.50 sgl., $6 dbl. Bklt. VM.

North Carolina

ASHEVILLE

THE MANOR. Opens early June. Restful park location. Superlative food. Near Smoky Mts. Nat'l. Park. Superb golf. Folder. Come for June flowers!

GREENSBORO

SEDGEFIELD INN. Charming English Manor hotel in the glorious Piedmont. Superb cuisine. Champ. golf course, tennis, riding. Write for free booklet V.

Pennsylvania

BEDFORD SPRINGS

BEDFORD SPRINGS HOTEL

Lovely new interiors, distinctively styled throughout, harmonize happily with vacation pleasure at this historic resort. A challenging 18-hole golf course. Surreys with liveried drivers. Indoor swimming pool fed by famous mineral springs. Outdoor swimming, picnics, dancing, riding. Excellent food. Midway between Harrisburg and Pittsburgh.

EAGLES MERE

CRESTMONT INN. In Allegheny Mts. 2200 ft. alt. Lake, tennis, golf, concerts, supervised play for kiddies. Open June 12. Folder.

Texas

HARLINGEN

MADISON HOTEL. Luxurious vacation in tropical Rio Grande Valley to Mexico. Sunshine, flowers, dancing, sports. Free folder.

Vermont

BURLINGTON

OAKLEDGE MANOR, on Lake Champlain. 250-acre pvt. estate. Sports. Social, Recreation Dir.; playhouse; tours. Folder. Fred Hill, Owner-Mgr.

VERMONT

AVERILL, NORTHEASTERN HIGHLANDS

QUIMBY'S COLD SPRING CLUB

Distinctive country home for all ages. 800 Acres. Guests lodged in cottages; open fires, private baths. Memorable meals at main lodge. Complete hotel service. Three lakes home group. Fine fishing. Supervised riding, unlimited country. Sand Beaches, Tennis, Directors for children and young folk. Hortense Quimby, Owner-Manager. 29th Season.

DORSET (R. R. Station Manchester)

DORSET INN. Modern comforts in an old Inn. Charm of 1796. Golf, tennis. Daily $8 up, wkly $49 up. A.P. Reservations suggested. F. O. Whittemore.

WOODSTOCK

WOODSTOCK INN. One of Vermont's finest year-round resort Inns catering to distinguished clientele. All sports. Literature. David E. Beach, Res. Mgr.

Bermuda

HAMILTON

HOTEL BERMUDIANA

One of the island's most glamorous hotels. The scene of happy holidays. Beautiful swimming pool. Fishing, sailing, cycling, golf and other sports. Brilliant social life. Dancing to name band. American Plan or new Bermuda Plan including room and complete breakfast. New York Reservation Office, The Plaza, 1 West 58th Street, Suite 1755, Tel. MU 8-2240 or your travel agent.

DUDE RANCHES

Colorado

GRANBY

C LAZY U RANCH

The easy hospitality of the Old West thrives at the C Lazy U in the Colorado Rockies. This working ranch with fine new buildings and luxurious guest accommodations is an unexcelled vacation spot for people who enjoy being pampered while "roughing it." Superb food. Riding, fishing, swimming, other sports. Write for folder.

Montana

LIVINGSTON

SIXTY THREE RANCH. Located 50 miles north of Yellowstone Park, beautiful scenery, riding, fishing, pack trips, good food. Write for folder.

pakables

smooth trip...smart arrival On you or within your luggage, PAKABLES always are smooth travelling companions. Partly it's their clever tailoring; partly, their wonderful fabric, made exclusively for us by American Silk Mills. In summer's cooling ice tones and darker shades too. For name of PAKABLES* store in your city write PAKABLES, 498 Seventh Avenue, New York 18, N. Y.

*Reg.

"AROUND THE CORNER OR AROUND THE COUNTRY PAKABLES TAKE YOU THERE SMARTLY"

PAKABLES ®

TO YOUNG WORKING GIRLS — WHETHER IN LOVE OR NOT

When a young girl goes to work, she is apt to look on her job pretty much as a fill-in between maturity and marriage.

Whether in love or not, she's confident that a handsome breadwinner will come along . . . to provide her with a nice combination of bliss and security.

"So why," she may ask, "should I save money out of what I make?"

There are a number of reasons why—all good ones. For example:

(A) The right man might not happen along for some time.

(B) He might not be able to provide quite all the little luxuries a young married woman wants.

(C) Having money of her own is a comfort to *any* woman, no matter how successfully she marries.

So we urge all working girls—if you're not buying U.S. Savings Bonds on a Payroll Plan, *get started now.*

It's an easy, painless, and automatic way to set aside money for the future. In ten years, you'll get back $4 for every $3 you put in—and a welcome $4 you'll find it!

Remember, girls—having money of your own may not make you *more* attractive, but it certainly won't make you *less!*

P.S.

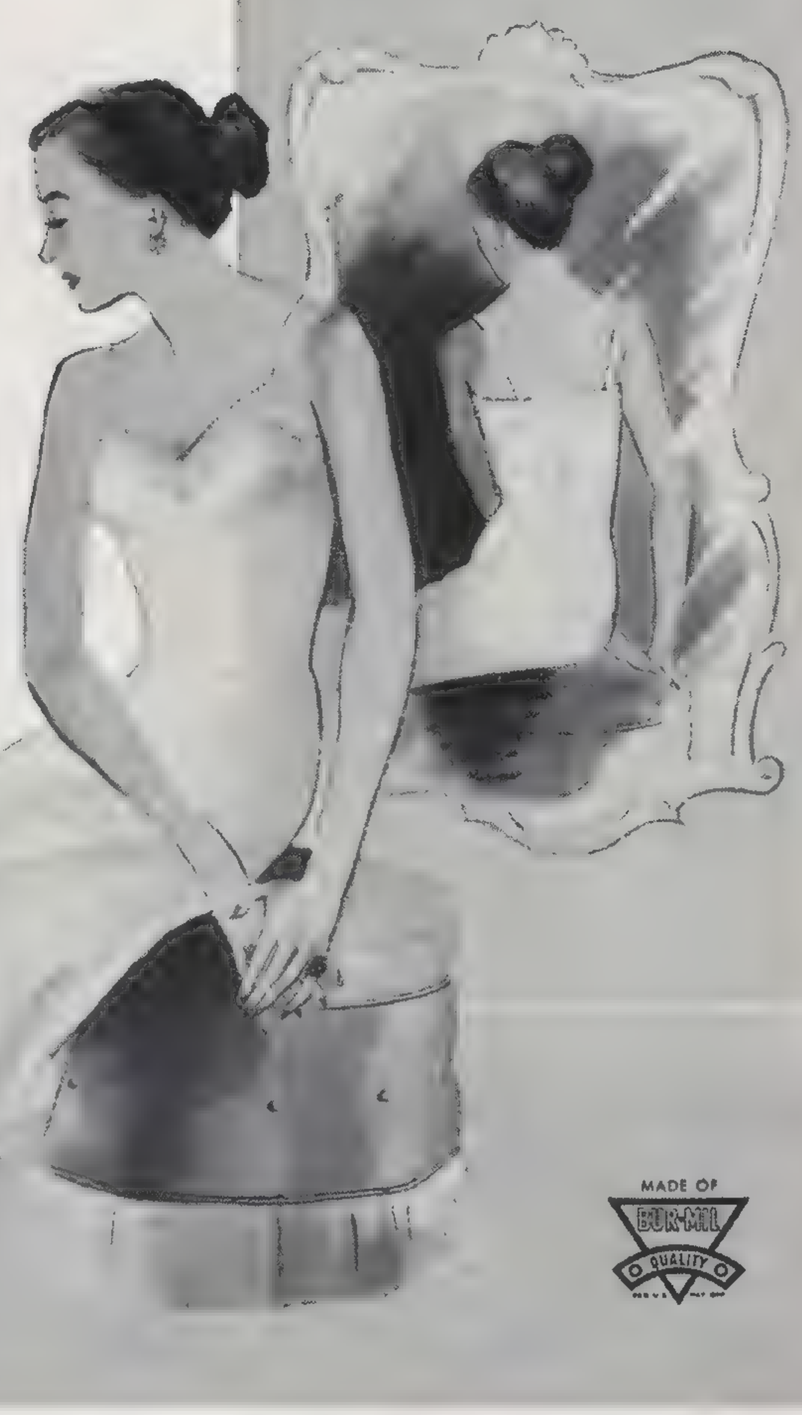
Women not on payrolls, but who have a checking account in a bank, should buy their Bonds on the simple, automatic Bond-A-Month Plan.

AUTOMATIC SAVING IS SURE SAVING — U.S. SAVINGS BONDS

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

This advertisement is based on the actual embarrassing episode of Grace Bannerman of Morrisville, N. Y., to whom we have sent a check for $50.

WHEN A *Slip* BECOMES A SOCIAL ERROR ... SWITCH TO *Mary Barron*



"Even the horse laughed," she said. For as she presented flowers to the winning jockey, up rode her slip! Few of the many eager eyes saw anything but her embarrassment . . . No MARY BARRON slip would have betrayed her—no riding up, tugging at the straps nor twisting around her hips. For the patented **'Biastrait'** design assures perfect behavior in repose and action and eliminates front and side seams. Lace-trimmed and tailored styles in Fashion's own colors.

Mary Barron Slips are sold at leading stores in U. S. A. and Canada. For correct fit, give your brassiere size, and if Mary Barron slips are not available at your favorite store, write to us.

Bur-Mil* Crepe with net and embroidered top and hem. In tearose and white. Sizes 32-44, 31½-39½. For correct fit, give your brassiere size . . . . . About **$4.00.**
*Reg. U.S. Pat. Off.

MADE OF BUR-MIL QUALITY

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Avenue, New York 16, N.Y. (Expires December 31, 1948)*

Handmade for him

Handsome cuff links and tie clasp . . . made with the man in mind. Original design in heavy antiqued sterling silver or 14 karat gold. Beautifully wrought; right for all occasions.

CUFF LINKS	TIE CLASP
in silver, $ 9.50	in silver, $ 5.00
in gold, $35.00	in gold, $35.00

All Prices postpaid, tax included.

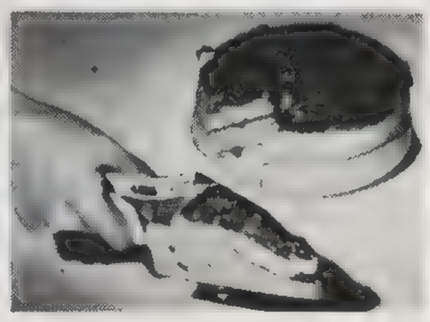
ARTS & ENDS STUDIO
58 West 55th Street
New York 19, N. Y.

SAFETY SPOON

Simply hook spoon on rim of pot or pan. Avoid burned fingers, messy dishes by using safety spoons with heat-resistant handles of stainless steel. Electropolished mirror finish. One 8" and one 10" spoon in gift box. $1.35 postpaid.

ATTENTION! CAKE EATERS

Cake cutter and server of stainless steel indispensable for picnics or the home. Controlled with one hand, cuts even portions to desired size without crumbling or touching the cake. $1.95 postpaid.



GWENDOLYN MALONEY
170 East 51st St., New York 22, N. Y.

FOR YOURSELF — OR AS A GIFT

JACK DE CAPITATOR is the ideal bottle opener. In the kitchen or at the bar, Jack is always on the wall—ready to bite off bottle caps in a jiffy. No more fumbling through drawers for an opener!

Made of solid bronze, chromium plated for added beauty, Jack is a practical, useful, attractive novelty. Actual size, 4" high. Comes equipped with three mounting screws.

Order today—for yourself or as a gift —$2.50 each, postpaid. Mail check or money order. No C.O.D.'s please. Satisfaction guaranteed.

KLE SALES COMPANY
Dept. 5V
15-17 W. 44th St., New York 18, N. Y.

Shop Hound . . .

Right: A cigar piercer, which Shop Hound hears from its male acquaintances is most useful and accomplished. This one has a rhodium finish; is attached to a key ring. $3 postpaid. From Bleazby's, 31 East Adams, Detroit 26, Michigan.

Above: The sort of ties which are not given often enough—plain honest ties whose good looks come from their material (pure silk and lined), from their colours (wine red, clear yellow, various blues, and coffee). $2 each, from Gunn and Latchford, 323 Fifth Ave.

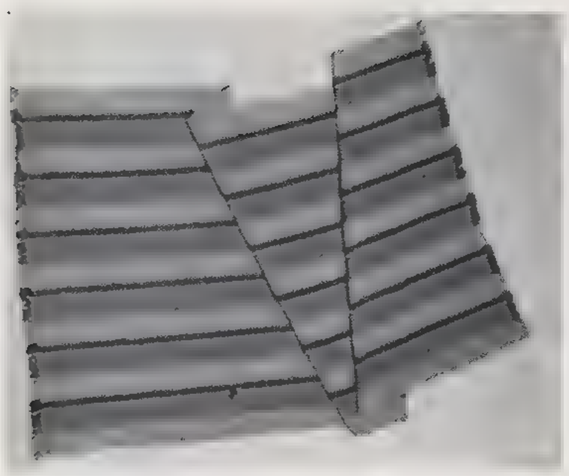
Left: Sturdy leather book ends in two tones of brown, chestnut and mahogany which would look handsome in any study. $12 from Dover Briars, 1470 Prospect Place, Brooklyn.

Below: Cotton scarf in various colours, bordered with white. By Ascher of London, $4.50. From F. R. Tripler, N. Y.

Above: Some golfers, Shop Hound finds, are not much daunted by weather, and this umbrella is designed for those who golf regardless of clouds, is excellent coverage when a strong shower comes on the 16th green. $15 at Abercrombie & Fitch, 360 Madison.

follows the men

Below: A couple of leather-cased kits which are likely to please any man. The larger is for fishermen, has a knife, hook remover and other essentials, even a scale. $10. The smaller has a great variety of small tools (is useful, we find, in the pantry). $7.50. M. T. Bird & Co., 39 West Street, Boston, Mass.



Left: A beach towel, two yards of hand-woven cotton, striped gold and blue on white. This not only absorbs moisture, is good to stretch by a pool or on the sand. The price is $19.50 at Bronzini, 15 East 53rd Street, N. Y. C.

MIEHLMANN

Above: A gold-filled pocket knife, small enough to wear on a key-chain (small enough too for a woman's purse). This one has a stainless steel blade and a little file. $3.95, tax and postage included. From George Stern Company, 191 Madison Avenue.

NOVEL TIE RACK

HOLDS UP TO 50 TIES

Crystal clear hangers ride freely on chrome bar, hold ties securely and allow easy selection. Sturdy construction, Mahogany plastic back 15 inches long, easily installed with just two screws.

BOXED FOR "FATHER'S DAY" GIVING.

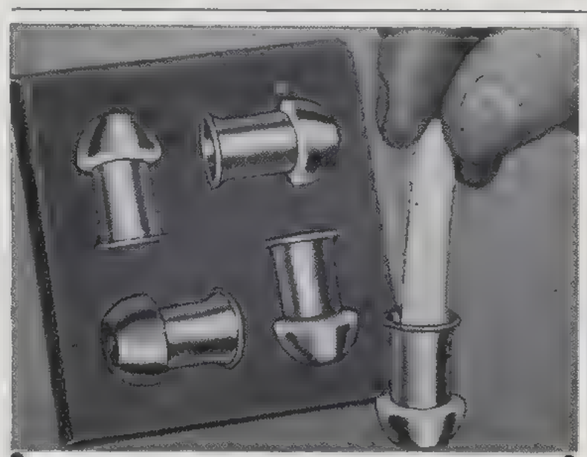
30 TIE CAPACITY POSTPAID **$3.50**

40 TIE CAPACITY.....$3.75 Ppd.

50 TIE CAPACITY.....$4.00 Ppd.

IMMEDIATE DELIVERY

UTTAL'S DEPT. B, MOUNT VERNON, N. Y.



NO MORE
CIGARETTE BURNS
on DESKS, TABLES & RUGS
use... **Snuf-it**
Reg. U. S. Pat. Off.

A "MUST" for your home and office.

Drop lit end of cigarette into SNUF-IT... PRESTO! IT'S OUT!

Can be re-lit without loss of flavor. No chemicals—no refills. Completely eliminates cigarette odor, smokefog and messy ash-trays. Gleaming nickel finish. Makes an ideal gift or prize. Send check, cash or money order to:

$1 SET OF FOUR POSTPAID

SNUF-IT Inc. (Dept. V-2)
121 W. 19th Street New York 11, N.Y.

"WHIFFENPOOF"
—musical black lamb

"We're little black sheep who have lost our way, baaa—baaa—baaa."

Wherever voices are raised in song—wherever good fellows get together to "serenade their Louies"—the "Whiffenpoof" black lamb will be welcome. In it is hidden a Swiss music box that merrily plays "The Whiffenpoof Song"! A positive "must" for men of Old Eli—a gorgeous gift for anyone—young or old. "Whiffenpoof" is of curly black lambs wool and round his neck is a garland of flowers! 13" high.

$10 postpaid

Mayfair Gifts
99-162 Metropolitan Ave., Forest Hills, N. Y.

NO MORE TIES ON THE FLOOR KOVAX TIE RACK REALLY KEEPS TIES OFF THE FLOOR

AT LAST—A tie rack that *really* holds ties. They can't fall off! New NON-SLIP TIE GRIP saves ties from the floor. The perfect gift for the man in your life.

PACKED IN GIFT BOXES

72 prongs hold individual ties. Tie selected is released without disturbing the others. Fits your closet door; length 22½"

IN SMART MODERN CHROMIUM

$10 post-paid

KOVAX Products, Dept. S, 230 Fifth Ave., New York 1, N. Y.

Young-Timers get their full measure of chic out of the "Feed Bag"

$15
plus 20% federal tax

Treasure of a handbag to companion country get-ups.
Of natural-color canvas . . . appropriately outlined and handled with cedar, red or navy leather.
Big enough to hold just about everything!

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY

Shop

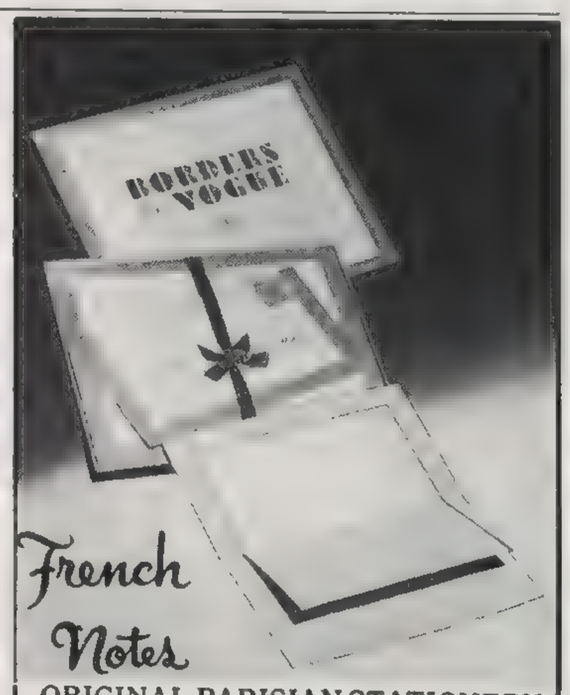
MOLYNEUX DESIGN, seasonless backlog suit for any trousseau. The skirt has a full swing of pleats which start at the hipline. The jacket, a diminished waist-point. Copied and made to your measure by British Tweeds, Inc., in any of their fine woollens. 727 Madison Ave.

THE HOUSE OF WEDDING PRESENTS, though a small shop at 72 East 55th Street, houses within its neat walls a great many pleasant things. Shop Hound spent an hour browsing, found a collection of presents which ranged from large to small, from an early American china cabinet to a charming Sheffield inkstand, came out with many problems of giving-to-brides solved. Some solutions—lamps whose bases were once crystal candlesticks, Guernsey jugs, French water and wine glasses, a half-curve coffee table with drop ends, English-china serving plates. And prices from $5 all the way up.

SLEEK SMART

In smart pin striped men's shirting, action back—*SMOOTH*. Buttons down the front with pockets for your tees. Colors, green and white, red and white, blue and white, brown and white. *Misses sizes 12 to 20. Order style 711.* Mail orders given careful attention. **18.95** postpaid
Sorry—No C.O.D.

Juliette Merritt
15 OAK STREET • RIDGEWOOD, N. J.

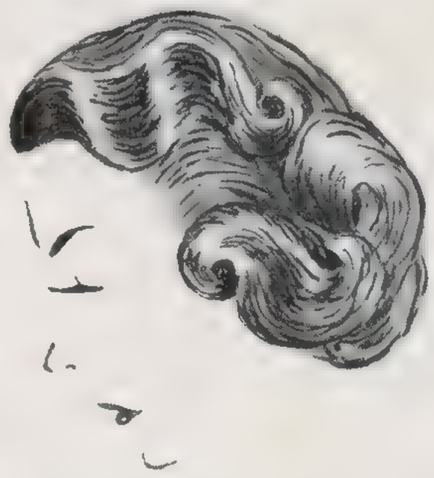


French Notes
ORIGINAL PARISIAN STATIONERY
Adapted by our European Designer
Self-enclosed, pleasingly gummed outer sheets perforated for ease in opening, plus attached, hand-bordered inserts.
"BORDERS EN VOGUE"
Dusty Pink or Dusty Blue
24 French Notes attractively boxed
$1.00 ppd.
THE *Shop Window*
P. O. Box 26, North Wilbraham, Mass.

NEW LIFE for WORN COMFORTERS
They can be luxuriously recovered and made factory-fresh by our exclusive process. Also blankets re-bound.
WHY "LANAFUR" (U.S. Pat. #2348807) IS A SUPERIOR COMFORTER!
• Has 3 pounds of filler, consisting of rare furs intertwined with fine virgin wool • Won't shift or become lumpy after years of use • Lasts a lifetime . . . always full and fluffy.
Compare "Lanafur" with today's down quilts which contain an average of 1¼ to 1½ lbs. of filler, that shifts and sheds, and does not have the warmth of Lanafur. Feel, see the smartness, the superiority of Lanafur.
Send by Express or Parcel Post.
Samples on request. Send for Free Booklet V.

LANADOWN
516 Madison Ave.
New York City 22
PL 8-1940

ferrandelle
maison de coiffure



THE ULTIMATE IN
• HAIR STYLING
• PERMANENT WAVING
• HAIR COLOURING
•
748 FIFTH AVENUE
Plaza 8-3164

Need a Shopper?
We'll Buy You *Anything!*
Send It *Anywhere!*

Wherever you live—Argentina, Arkansas or Australia—our personalized shopping service brings every facility of New York's finest shops right to your doorstep!

Whatever you want—designer suit or suitcase, glassware or golf clubs—we'll find it for you! We're as interested in lawn mowers as in lingerie. As expert at tracking down one hard-to-find item as at assembling a complete wardrobe. All without extra charge to you in many of the better stores, though sometimes a nominal fee is necessary to fill your needs exactly.

Just send us a list of what you want. Be sure to include such pertinent information as size, color, etc. And please be willing to leave a little to our judgment. Enclose your check for the approximate amount you want to spend—then leave the rest to us!

Order today—or if you wish, write for further details.

SYLVIA ABBOTT SHOPPING SERVICE
366 Fifth Ave., New York 1, N. Y.
WIsconsin 7-1683

Here's a striking new fashion note in jewelry—a lovely gift to accent the beauty of a lovely lady and a unique tie holder for the gentleman — Sterling Silver 24k Gold Plated.

Large Pin	$4.95
Small Pin	$4.95
Tie Holder	$4.95

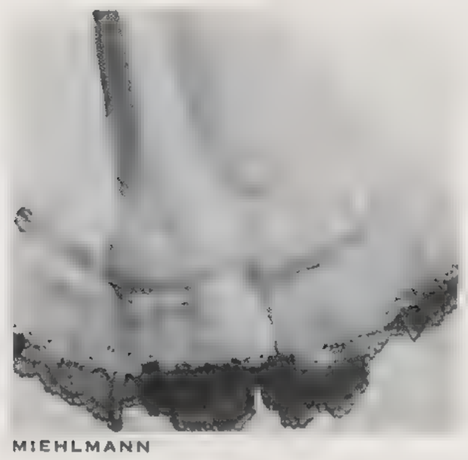
Tax Included—Prepaid—No C. O. D.

RAGLAND-KUHN, Jewelers
707-8th St. — Wichita Falls, Texas

Hound

. . . up the aisle

APRON figured with Zodiac signs—a pretty piece of practicality (and hint) for any bride-to-be. Handmade of bright cotton, mostly brown, blue, rose or gray. Designed by Capt. MacNiel. $4.95 with six humourous pot holders. Gift of the Month, Inc., 542 Fifth Ave.



MIEHLMANN

EVERY BRIDE needs, this season, at least one petticoat. This one is as frothy as should be, and washes back to freshness. Swiss batiste edged with eyelet embroidery. $29.95. (Gilet to match, $19.95.) Martha Ronée, 511 Madison Ave., N. Y.

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Handsome Javanese designs in fashionable, muted tones! Silk shantung of rare quality, 33" wide. $4.95 yd.
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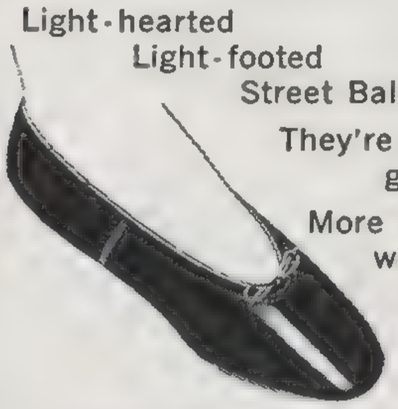

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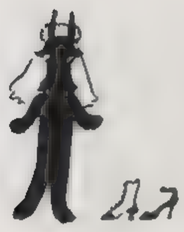
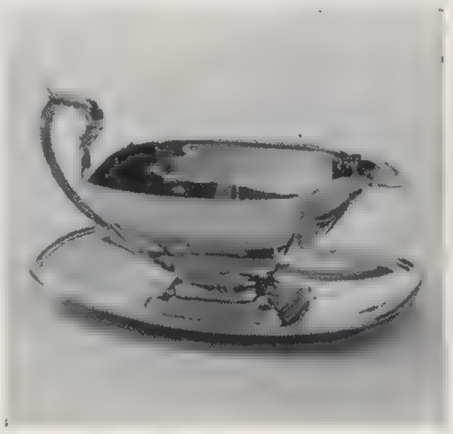
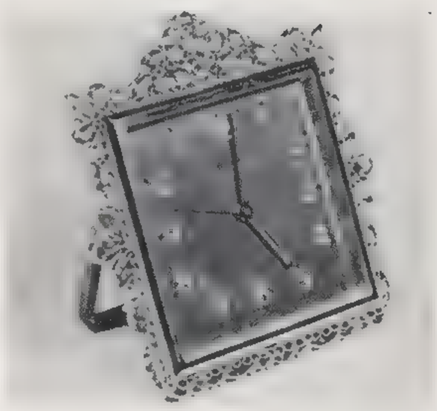


MEXICAN GLASSES—hand-blown in Guadalajara, and handsome examples of plain or swirled bubble glass. Set of six: long-fellows, $5.40; iced-tea glasses, $3.30; cocktail glasses, $5.70. All (and others) in aquamarine, cobalt blue, pale green. Fred Leighton, 15 East 8th St.

MODERN and simple, this gravy boat will go well with any setting, other pieces of silverware; is made of heavy silver plate on copper. The price, $10.50, tax included, for the two pieces. From Alfred Glasser, 421 Madison.



CLOCK with a delicate air. Outside, filigreed jeweller's bronze, set with Czechoslovakian stones. Inside, a Swiss movement and an alarm. The price, $48 plus tax. By Robért. To be bought at Henri Bendel, 10 W. 57th St.



MIEHLMANN

Bride Gift Catalogue Ready For You

Send for this Plummer Catalogue full of wonderful gift suggestions for the bride. Hundreds of beautiful pieces and sets in China, Crystal, Silver, Leather, etc.; also rare and artistic antiques. Pictured here are: Sterling Silver Candelabra, height 5⅝ ins., spread 8⅛ ins. Pair $30.00 (tax included). Lenox China in exquisite, softly colored all-over floral pattern. Pastels in subtle blues, greens, yellows, mauve and gold. Starter Set, $69.15. Clear ringing Lead Crystal—left "Lansing" polished chain and ball cutting. Goblets, doz. $40.00; champagnes, $40.00; clarets, $39.00. Right—"Argyle" with hand cut and polished Scottish Bracken. Goblets, doz., $44.00; champagnes or clarets, doz., $42.00.

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Please send me free Gift Catalogue.
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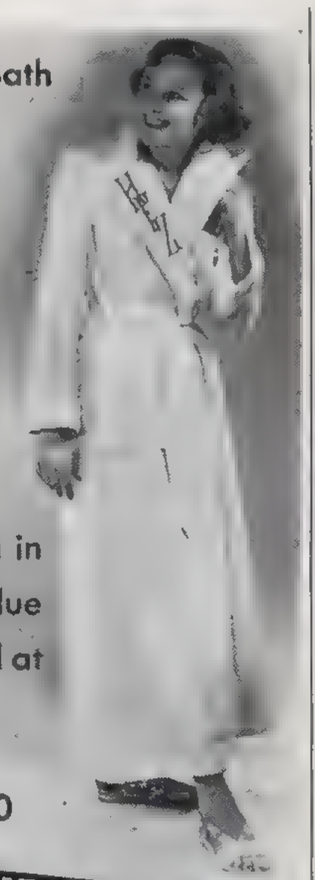
For Beach or Bath



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Hound

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TAMPONE

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GEORGIAN COW, a handsome animal of sterling silver which is actually a creamer, copied from an old English piece of the 18th century. The price is $48, with tax included, from Shreve & Co., San Francisco, California.

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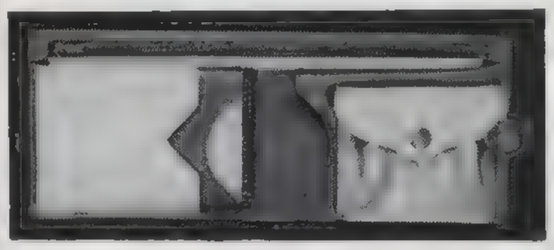

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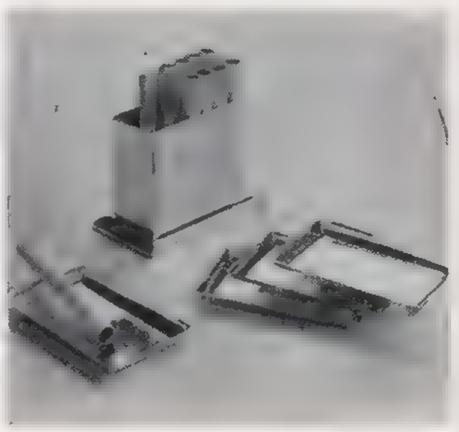
FOR YOUR SEWING room wall, a rack which carries all sewing needs (barring the machine). Of waxed knotty pine, with prongs for threads, a large drawer for scissors and other tools. Small drawers are glass jars for buttons. $12.50. Yield House, Box 179, N. Conway, N. H.

FOR A BRIDE going away, straw shoes which can be dyed almost any shade. As is, they are natural, have high Louis heels, pointed toes, low V-line throats. All hand-finished. $16.95 plus postage. J. & J. Slater, 575 Madison.

A CIGARETTE stand and ash trays—for a bridge table, or a dinner setting for two. All in sterling silver and nice to monogram. The stand. $12; the trays, each $3; tax included. From Wayne, 1924 McGraw Avenue, New York 62.



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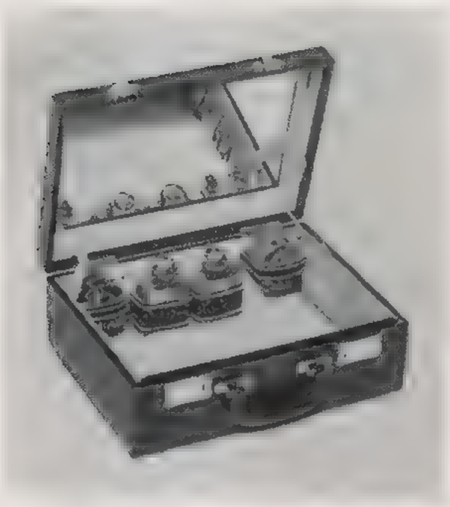

DOUBLE VIEW of a cosmetic case which Shop Hound found worth more than a second glance. This one is fitted and full of possibilities—is large enough to house a short-weekend wardrobe, has only a minimum of bottles and jars, which keeps it light enough for air-transit. Made of alligator-grained cowhide, it comes in red or green, also in tan smooth-grained cowhide; has a washable plastic lining. $33 tax included and monogrammed. To be bought from Uttal's, Department B, Mount Vernon, New York.

MIEHLMANN

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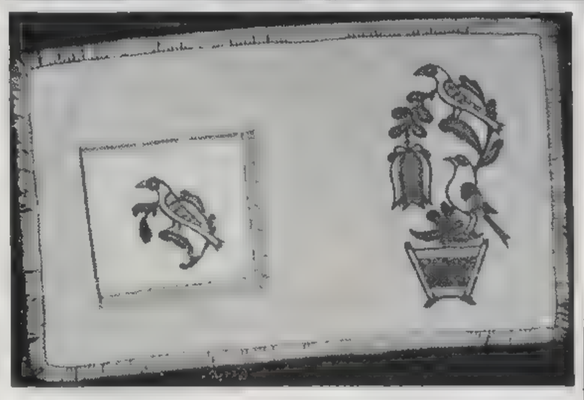

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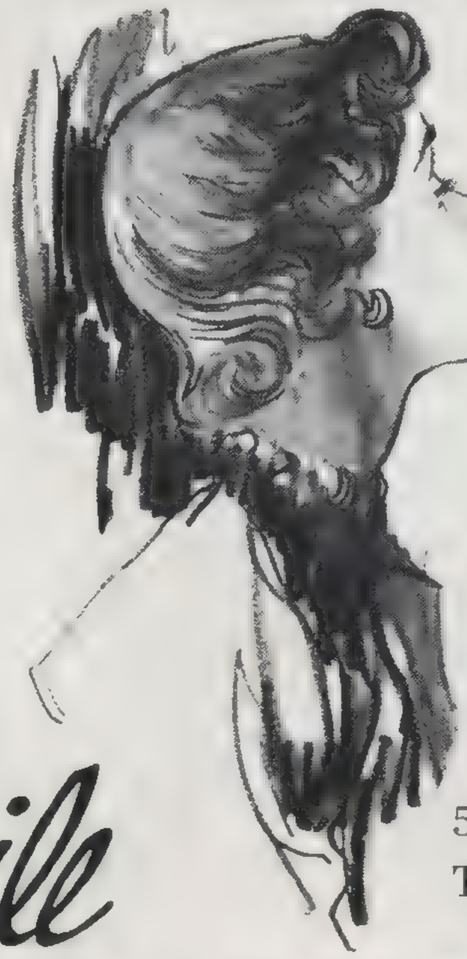

Smile

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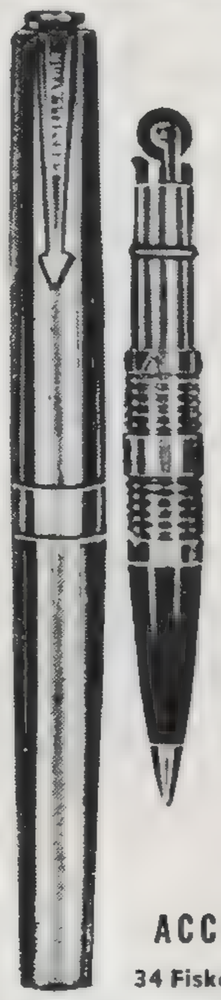

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TAMPONE

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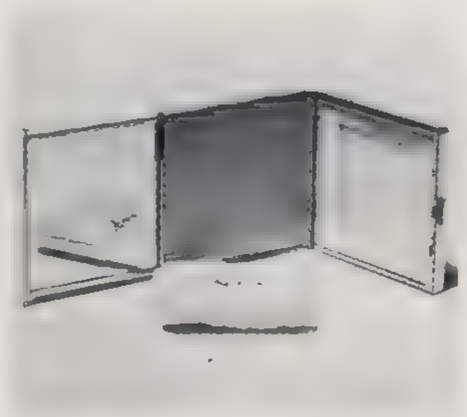

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THE HAT in relation to the hair: it's always nice to find a hairdresser who keeps tabs on the all-over fashion picture and is willing to sacrifice his talents-with-the-curl for a coiffure that not only falls in with the current hair trends (see pages 124-127 of this issue) but is in perfect harmony with a spanking-new spring bonnet. Bernord Guro is such a hairdresser. And at his new salon (54 West 56th St.) you will find the kind of cooperation you want and deserve when planning a new coiffure or maintaining the one you already have (probably it's a shorter, closer version of what you had last year).

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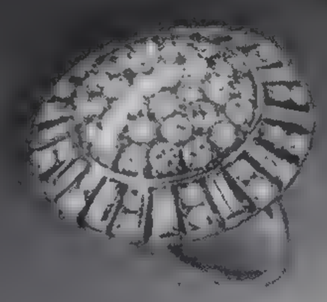

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incorporating Vanity Fair

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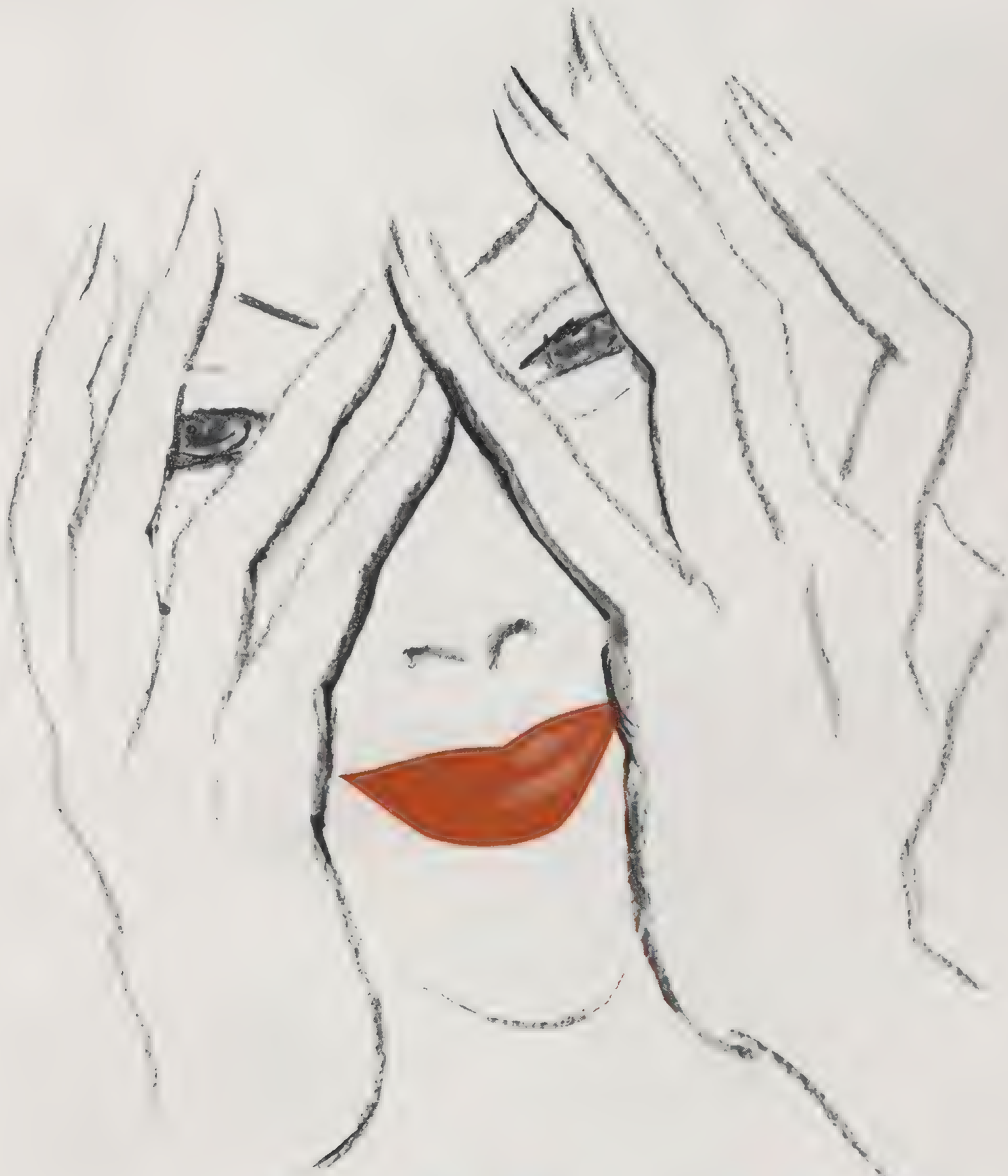

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VOGUE'S EYE VIEW

of possible and impossible beauty

HERBERT MATTER

Sporadically women are irritated (acutely, peevishly) by some "self help" article which assures them, in joyous cadence, that they can all be beautiful. Women are not so gullible; and the assumption that we are is not soothing. A realistic eye reflects sharply that it isn't true. Admittedly, we can all be better looking. We might, with thought and care, even pass as beauties. But certain women *are* beauties. Born beauties with a harmony of structure, built of an agreement of bone and muscle, a flawless allocation of colouring that is an act of God. Such a woman may be silly, sad, humourless. She may be unpopular, stupid, disagreeable, jilted regularly. But she is a *beauty*. Almost jealously we insist on that.

Often, and sometimes sadly, her very perfection blinds the world to her other qualities, and it is not easy to tell what she is like. The rest of us are different. It is almost too easy to tell what we are like—because that is exactly what we look like. Our looks are self made. What we are, what we select, admire, want, like, believe in . . . shapes our lips, our smile, determines the mood of our brows, the shade of our lipstick.

Unlike the born beauty, our good looks do not merely exist. They come *from* things. From within. From without. The boundaries of our "beauty" are established by our Self. For beauty from within, we refer you to Max Beerbohm's *The Happy Hypocrite*. For beauty from without, we refer you to this issue, beginning on page 115 and going on and on.

BEAUTY IN THE SHADE

BY EVELYN GREEN HAYNES

For many, many summers past, there has been *one* beauty fashion which has remained the fashion. It was, of course, the sun-tanned skin. From the first hot day to the first chill day, the colour of a fabric, the cut of a dress, the choice of a face-powder or lipstick—all hinged on the unvarying idea that they flatter a head-to-toe toasted complexion. Actually, it has been for many years very difficult to be well-dressed in the country unless one *were* tan—since all summer country clothes were designed with tanness in mind. But this summer—this about-to-be-summer—there is a choice. You could be a beauty in the shade. You could stay, all through the long, light, lazy days, as fair as a maid out of Tennyson.

Suddenly a white skin looks cherished and positively pretty—not merely and negatively unburnt. And suddenly, the fashion reaches for the ideal of the fair complexion, as eagerly as a bridesmaid for the bride's bouquet. There are even some dresses which could never be worn *with* a tan—the sashed, the sheer, the sibilant garden party dresses. And there are others, flatterers and protectors of the white skin: the pastel dresses with modest tops and long skirts; the long-sleeved shirt to wear over beach shorts; the linen slipper that looks better with stockings than without; the wide-brimmed hat. And, too, there are the new, gentle colours for make-up. Over it all, almost a symbol of this summer, is held aloft the parasol, filtering out the brassy sun—casting its romantic half-light over the face.

For some, it would be a nuisance *not* to tan all summer—if one lived on the beach, spent much time on a boat, played tennis every day. But for many it has often been a nuisance to tan at all—if one spent only part-time in the country, if the skin toasted reluctantly or unevenly, if rest, rather than exercise, were the order of the day. So—luckily—now there is a choice. In this Beauty Issue, we have taken for granted that the woman who likes to tan *will*—and knows how to dress to it, make-up to it. She has had experience with, and advice about, tanning for years. But the woman who would like to stay fair will probably have her first adventure with a new kind of beauty. For her guidance (and, perhaps, the sun-worshiper's envy) the next pages show several shades of summer. Shades: meaning such pleasant sun-foils as parasols, leafy trees, terrace awnings. Shades: meaning the frail colours of dresses, the new light tones of make-up.

REEN THOUGHTS OF GREEN PLACES *(opposite)*: A PAINTING BY WITOLD GORDON, distinguished Polish painter and long-time resident in America. His variations on the green theme are one in a series of his paintings which present his meticulous observation, his extraordinarily fine craftsmanship. His *New Yorker* covers, showing certain phases of the New York scene, are another aspect of this observation. In May 15 Vogue, we will publish five new examples of his famous "Road Stops on the American Highway."

LIPS and NAILS:

For a meeting timed with the slanting summer sun, for a gathering on a moonlit terrace, for dancing all through a country night, there are many dresses as pretty as the setting, as pretty as this. For these, the sun-deepened complexion, the dark make-up, would be a contradiction in terms. At very least. This is a dress (and there are so many others now) designed to be worn by the fair, by the lightly-tinted.

Of all the colours which add to beauty, the colour on the lips and the colour on the nails are the most noticed—even at their most subtle. And it is these colours that key a certain type of beauty to a certain type of costume. This season, for all these reasons, lip and nail colours are lighter than ever. The deep pinks seem most universally flattering, are a happy choice at night. But really pale pinks are more unexpected (especially for the dark-haired); seem much fresher, much newer. In the fashion for light lipsticks and nail enamels it is these pinks, in dozens of versions, which have had the first success. But soon they may be rivaled by a sudden blooming of coral. The coral shades for lips and nails have more than a hint of orange, but it's orange softened and prettied with—ubiquitous word and colour—pink. These corals, while light, have a sparkle, a brilliance; have, too, a quality of making a fair skin seem fairer still.

Light shades of lipstick can not be used to their full flattery with the same make-up that was worn with darker shades. To do them justice, the powder base should be a soft pink or peach, and the powder drawn over it should be a whisper of colour. Rouge is almost essential. And, unless the eyes are naturally and definitely set off by shadowed lids, dark lashes and brows, cosmetic colour should be worn. (You can read and see how, in the following pages.) Light nail enamels, similarly, are not at their prettiest if they are brushed on exactly as the old darker colours were. Most importantly, these newer colours need the frame of a painstaking and immaculate manicure. The tips of the nails should be filed to a pointed oval. And, of course, we are on record for believing that the paler polishes must curve around a white moon, a white tip. Nail polish colours need not match exactly—but opposite you see three that do. (The first three circles are lipsticks, the last three, their companions in nail polish.)

New shades:
pale pink... deep pink... and orange-pink

brushed in the circles opposite

New shades (*worn opposite*): the sweet shade of the hat, the mist of pale cloth, the gently-folded fichu. Together, they trail a Gainsborough air and might be worn by a bridesmaid, or a young, handsome mother-of-the-bride. The dress is a floor-touching evening dress. Powder-beige net of Du Pont nylon with a water-green satin sash. By Jane Derby at Bergdorf Goodman; Neiman-Marcus; Hutzler's.

BALKIN

HORST

BODY TINTS:

THERE will be times, this summer, when it will not be practical to cover all of a fair skin with cloth. Shorts, for instance, are comfortable and easy for the beach, for sports, for whipping about in back-country. The designers have turned out many shorts-*and* costumes for this unburnt summer—the *and* usually being a long-sleeved shirt or ditto coat. But still, you might want to peel off this extra layer—and always the legs would be bare. If your untanned skin seems a touch too white, too nude, for the bright light of day—there are several fast, easy (though temporary) things to do about that.... The colour chart opposite and below shows a range of these mock colours. There is, first and second *(from left to right)*, the clear liquid tint that looks like coloured water; that is swept over the skin with a piece of cotton; that dries immediately, leaving no trace of itself—except colour. This liquid stain is made in a deep pink (to leave just a faint rosy cast to the skin) or in dark brown (to leave a faint tan). These are especially easy to use for the arms, chest, and neck, since the colour will not come off on clothes.... Third, there is the deeply coloured liquid emulsion used ordinarily as a make-up foundation, but which makes an excellent body tint, too. In fact, many make-up foundations, liquid and cake, do a good all-over job.... Fourth, there are sun-tan lotions which serve a double-purpose—the obvious purpose of keeping fair skin from a painful burn, and the less obvious (but here important) purpose of leaving a faint trace of colour over the skin. If you want just a bit of colour, and a large amount of protection, these coloured sun lotions are very useful.

FIFTH and sixth, on the colour chart, are two shades of leg make-up. Most leg make-ups are waterproof, and are life savers if you want to swim and fake a tan, all at the same time. If leg make-ups are applied properly and time-takingly, they are usually colour-fast and so can be used for your chin-to-toe complexion. Most leg make-ups should be put on generously, in long, smooth, sweeping strokes, then the skin must not be touched until it is dry; then the whole surface should be buffed with a piece of dry cloth—to take off the powdery finish, and leave only the colour.... Going under false colours like these, you can be tan for a day, or an area. Whenever, wherever.

New shades:
clear stain; cream tint;
leg make-up; and sun-lotion.

Shown in daubs, opposite

New shade (worn opposite) as an anti-sun measure: the long-sleeved cotton shirt that buttons all the way up. Further shades: the towel (could be wrapped as a burnoose), the beach umbrella (practically housekeeping size). All much of a new plan to keep skin fairly fair. The shirt, the blue Crompton corduroy swimming shorts and bra by Carolyn Schnurer, the Martex towel—all, Saks Fifth. The clothes, Thalhimers.

COMPLEXION:

The transparent complexion can be a transparent falsehood. But true or false, it belongs with the porcelain-coloured linen dresses, the shady hats, the unfurled parasols of this summer. The fair complexion, we discover again, can be as appropriate to most *al fresco* scenes as it was when Renoir painted it. But—warning—the too-white, white skin may look, to modern eyes, even when summer light is filtered by shade, rather more wan than wonderful. The untanned skin must be cherished with creams and adorned with make-up.... The secret of the prettiness of an untanned skin is a careful choice of foundation and powder colours. They must be light, these colours, but they should not be pallid. No matter how pale the shade, it must have a lively undertone of pink or of peach. Summer light seems to make cosmetics look much paler than they are—so look for these cheerful and strong undertones.... In our colour chart (*below, right*) you see, first, two shades of foundation, then two shades of powder, which fall in with this theory. You will notice that the powder tones are a little lighter than the base tones, because this light-over-less-light helps to give an illusion of transparency.... Last on our colour chart are two circles of rouge, one pink, one coral. Rouge is absolutely necessary with the new fashion for make-up: gentle complexion tints and light-valued lipsticks. Even though you may never have needed rouge before, it must be considered now. You will not need a shade of rouge to match every lipstick—two will do. A pink rouge can be worn with all the blue-pink lipsticks; a coral rouge can be worn with all the orange-pink lipsticks.

For daylight (even shaded daylight), cream rouge is best—used lightly and blended away to nothing, over the temples, back to the hair-line. Usually, cream rouge is applied *under* a mat-finish foundation, and *over* a creamy foundation. At night, since you will still use a light make-up, and since night lights notoriously drain colors, you will probably need a touch of powdered rouge over your powder, as well. Powdered rouge seems more impervious to artificial light. All rouge, if it is deftly used, gives a younger, fresher look to the complexion. But remember: rouge apes nature—it is the only make-up which is not a perfectly frank adornment. It is the only make-up which, after making you prettier, must finally appear never to have been used at all.

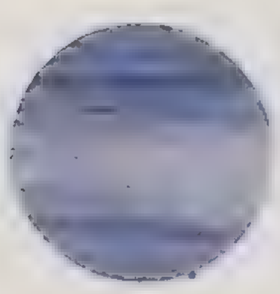
New shades:
pastel powders, foundations.
Pink or coral rouge.

See colour chart, opposite

New shades (worn opposite) to screen the sun's rays: the brimmed linen cloche, the parasol. Further shade-news: the fashion for porcelain tones—here, one of the most important, most clearly flattering, China blue. Spun rayon with the look of linen, shaped to become that summer treasure, a town *or* country dress. By Larry Aldrich. About $50. At Lord & Taylor; Bonwit Teller, Phila.; I. Magnin. Hat made-to-order at Chanda.

CECIL BEATON

BALKIN



EYES:

If you can see it three feet away—it isn't art, it's artificial. That's the traditional test for adept eye make-up technique. And it's a test many women will be trying to pass for the first time, this summer. For the new light complexion tints, the new light lipsticks, should be complemented by brilliant eyes. Even the dark-eyed (usually able to skip eye cosmetics) will find, now, that mascara and eye-shadow are useful. Eye make-up must be applied skillfully, or it destroys even a naturally pretty face. Used with skill, it can give a quality of drama to the plainest face.

Eyebrow pencils are used to give the brow a higher curve, a greater fullness, or a longer line. The pencil must be sharpened to a fine point, and it is used in short, feathery strokes—never in a blunt, continuous line. The pencil can be used, too, to draw a line across the upper eyelid, close to the root of the lashes—a line that continues a touch beyond the corner of the eye and *up*. This is a theatre trick to make the eyes seem larger—a little obvious by day, but very effective at night. If you are skillful with brushes, you can draw this line with a finely-pointed lipstick brush, dipped in dark mascara. . . . For your lashes, you need not be too conservative about mascara colours. Mascaras are made in all sorts of subtle tones, and need not just be black. At night, try bright blue, or purple, or green, or brown. In the daytime, use dark blue, if your eyes are blue; use a pale amber shade if your lashes are very fair. And always, brush the colour only on the upper lashes, and use rather more for the lashes at the outer corners of the eyes. . . . Eye shadow colours are many enough to make experiments fun, and choice difficult. The safe selection is a colour matching the eyes. But an infinitely bigger beauty-bonus is received from other less-obvious colours. Use a silvery-green over brown eyes; try a pure gold over grey-blue eyes; imagine how black *blue* eyes will seem if they are shadowed at night by a dark olive-green. But whatever your choice, sweep it on delicately—just behind the lashes, deeper at the temples than near the nose. . . . This summer, experiment with pencils, mascaras, and shadows. When you are adept, your eyes will seem larger, deeper, more brilliant. And your technique will not be shrill—even at less than three feet.

New shades:

mauve-blue, gold, silver-green eye-shadows.

Brown, blue, amber mascaras

swept over the circles opposite

New shades (*worn opposite*). In late-day light (filtered by a parasol) two new shades of beige. Caramel tones of straw for a shell hat crocheted-over with a second film of straw. Sand tones of organdie for a dress tucked across the bosom in a complicated little world of frills. Hat made-to-order by Tatiana du Plessix. Dress designed by Jane Derby; $135. Both at Saks Fifth. Dress also from Neiman-Marcus; Hutzlers.

SHORT IN FRONT... AND SHORT IN THE BACK

Young and engaging lovelocks coiffure (*left, above and below*), by Miguele of Elizabeth Arden. The long white Ceil Chapman party dress and pleated stole of rayon marquisette, lace-edged. Dress, $125, at Bonwit Teller. The flirtatious little white Fuchs gloves of doeskin-finish lambskin; $7 at Lord & Taylor. *Right:* Loop-locks coiffure, portrait-perfect, by Michel of Helena Rubinstein; organdie-topped white piqué ballerina, double-breasted, mother-of-pearl buttoned. A Herbert Sondheim dress; $90 at Best's.

SHAPED IN FRONT... AND SHAPED IN THE BACK

Left, above and below: Satiny cap coiffure, down-curving around the face, up-curving around the back; by Michel of Helena Rubinstein. In the same gentle-outline mood, the Clare Potter blouse of white, sheer linen, worn with a narrow linen skirt. $75 at Bergdorf Goodman. *Right:* the transition coiffure by Miguele of Elizabeth Arden, its shortness shaped in back to a chignon effect. Clare Potter's sun-back dress of shell-white rayon sharkskin with a white-polka-dotted navy-blue silk scarf. $60 at Bonwit Teller.

RUTLEDGE

BRIEF ON BANGS

If you have taken to yourself the curves of basque, bustle, and perching bonnet—in brief, any of the faint or strong neo-Neo-Impressionist tendencies of present fashion—you will see that a brief bang is *more* of just the air you had in mind. If you have a short new hair-cut, you will find that an occasional bang is not the awful step with no return that it used to be. With brief-all-over hair, bangs can be combed into a "front" for a bonnet, or brushed right back into a flat, shining line for a cloche. Bangs are easy for almost any face to wear (surprise) if they are kept short and in their place . . . short, but with the amount of short figured most carefully to shape of face and forehead height. As a general rule, bangs that fall about an inch below the hair-line seem right now—more in the spirit of Renoir than the Roaring Twenties.

The bangs of Paris are being worn, in a truly period costume way, with buns and waterfall. We find that bangs growing up and out of the shortest of short hair look at the same time new and reminiscent. In the picture above, the hair is almost no more than three-quarters of an inch around the ears; rises in curly little feathers up the back—as good by day with a centred platter bonnet. The cut on the opposite page is a smite longer, the ends curled forwards from the hat. Both of these brief-and-bangs coiffures are by Michel of Helena Rubinstein. The straw boater, copy of a Maud Roser (made for bangs, bangs for it), and the wool-fraught taffeta suit are made-to-order at Henri Bendel. Toastish suède gloves; Henri Bendel. Clips by Van Cleef & Arpels.

BLUMENFELD

CONSTANTIA, AN ECCENTRIC, SAW FRIENDS ONE AT A TIME

She wore a faded ball dress in the garden and had found the secret of serenity.

BY ROBERT HILLYER

THE last time I saw Constantia she was at work as usual in her garden, warring against the midsummer luxuriance of the hedge. The August heat lay heavy on the drowsy suburb, and as I went around her house and into the back garden the staccato click of her shears was the only sound.

She had on what had once been a formal evening dress. The train had been cut off, and here and there shreds of lace and embroidery still dangled. It was rust colour. When she straightened up and looked at me, the odd garment fell from her shoulders in graceful folds reminiscent of the days before she had given up her wonderful career.

Constantia was nearly seventy. She had a noble coronet of white hair, a high, thin nose; and her eyes were so clear-blue they seemed to colour the air when she looked at you. Her lean face was almost unlined; her cheeks were a harsh red from working outdoors.

"Well, Robert, and why are you here?" Her voice was still eager and young. She dropped the hedge-shears and came toward me, smiling. As always in Constantia's presence, I felt a sudden release from tension.

"I am here for the same reason that brought me here as a boy, Constantia. I'm tired of trying to be like everyone else and outdoing them at it. I want to relax."

"Good!" She spoke as casually as if I were a daily visitor though it was over two years since I had seen her. "Well, I'm about ready to knock off. This hedge ought to have its own barber. Let's sit down while I catch my breath, and then I'll get some tea. What time is it?"

"Four o'clock."

"That makes me begin to feel tired. I had no idea it was so late."

We settled down in garden chairs under the shade of a wide-spreading grey beech. The quarter-acre plot which was Constantia's estate showed amazing variety. First, there was her famous garden, of which you have doubtless heard. Formal, well-tended, and laid out around an artificial pool, it was bordered on one side by the rear wall of the house and on the others by wide strips of lawn. Beyond the lawns a few apple trees gave the illusion of orchards, and behind them a screen of wild jungle at the edge of the property shut out the world. I suppose it is all jungle now. It was so private that the honk of a car in the side street seemed incongruous and emphasized the composure of the basking afternoon.

"Fit for a butterfly, isn't it?" said Constantia, indicating a large, orange-coloured creature that was sipping the honey with beautiful appropriateness from a large, orange-coloured butterfly-weed. I looked about me, praising the changes she had made. The place was a masterpiece, the product of hard work and unfaltering taste. Constantia told me with some pleasure that a recent article in an illustrated weekly was solely devoted to her work as gardener and for the first time no mention was made of her past musical career. "They let me be a gardener, pure and simple, just as I have always wanted to be," she said. "Now, tell me all your news."

Alas, my news was the trivial round of engagements accepted thoughtlessly and immediately regretted. My news was a series of useless interruptions of the work I ought to be doing. That was the reason for my coming to see Constantia, and I told her so.

"Your engagement pad, I suppose, looks peppered, doesn't it?" she asked.

I nodded.

"Do you care for these people?"

"Yes, I really do."

"But do you care for that side of them," she persisted, "that you talk with at committees and parties? A party, it seems to me, is a collection of identities assumed for the occasion. Why don't you see your friends one at a time?"

I leaned back, and closing my eyes for a moment, tilted my face to the sun. "That's a good suggestion," I murmured, completely at peace, "and I'd like to follow it. But people don't want to be seen one at a time, and I don't want to be a hermit."

"I'm no hermit," she said quickly. "I have friends. But I never see people in groups. Of course..." she hesitated, "I am considered highly eccentric." Then she laughed. "Why not put a blue pencil through your whole list? Have you ever looked at an engagement pad two or three years old? It doesn't make sense."

A child's voice called from up near the house.

"Oh, Miss Constantia!"

She started. "Yes, Dick—or is it Eddy?"

"It's both of us. Mama wanted to know if you could spare a few flowers for a cocktail party she's giving."

"Just a minute."

As she got up, she winked at me, and whispered, "You see? People are too well-trained to invite me any more. It took a long time to win that immunity! I'll be back in a minute."

The neighbors professed to dote on Constantia, but they did indeed consider her highly eccentric. She had suddenly, in her thirties, dropped her brilliant career as a concert pianist and come back to the fading suburb where she had been born. People who never before in their lives had shown a glimmer of interest in the arts spoke of Constantia's betrayal of hers. They supposed it must have been caused by an unhappy love affair. Why else had she given up the increasing homage of two continents, the prospect of command performances?

It was puzzling and almost annoying. The new psychology, which resentment can always invoke against privacy, added spice to the conjectures. I felt guilty thinking of these things when I saw Constantia half-way across the lawn on her way to rejoin me.

"Well, that's *(Continued on page 187)*

BEAUTY IN THE EYE OF (JOE CARTER) THE BEHOLDER

Is it a way of walking, or smoking, the directness of a smile, or that inner ease that permits reckless enthusiasm?

BY THOMAS W. PHIPPS

THE other night Joe Carter, invited to join a table at a large New York Charity Ball, arrived several minutes before his hostess. He found a chair half-hidden behind a curtain and, with a generous Scotch and water in his hand, he sat and watched some of the other guests arriving.

Ever since the days when he was a little boy and had sneaked out of his nursery to peer down at the hall and the grownups' Christmas parties, Joe had had a taste for watching people. Over the years he had become, so he thought, quite an expert at the game of guessing people's backgrounds, occupations, their relations to one another, simply from seeing them light a cigarette or buy a newspaper. One of his favourite tests was to look at women from a distance and try to guess what really went on inside them. Were they faithful? Were they good mothers? Had they ever been involved in a truly passionate and romantic affair? He knew he wasn't too good at this game, being too easily influenced by a pretty ankle, but none the less he loved to play it.

Tonight's cast—many of New York's most beautiful women with an added sprinkling of belles from Hollywood, London, Paris, and, of course, South America—should be quite a challenge. From where he sat Joe could watch the guests the last few yards before they made their actual entrance. As he sat back and lit a cigarette, a party of six appeared on the scene. On a snap judgment, Joe thought two of the couples were married. Two of the men looked like brokers; the third, a trifle more imaginative, might be a publisher.

The women were a little ahead of the men and Joe noticed at once how badly two of them were holding themselves—their shoulders slumped, their heads in a lazy, at-ease position. The third woman's posture was entirely different. Her head was erect, her shoulders back, and her walk was steady. Joe noticed that she had on less jewellery than the other two, and that her dress was not so obviously expensive, but she was, by far, the most arresting.

Just before they reached the entrance to the ballroom, Joe saw two of the men flatten their stomachs and fiddle with their ties; the third man fidgeted with the back of his head and then shot his cuffs. One of the women licked her lips, a trick, Joe had been told, that gives them a shiny, fresh look; the other two gave a last-minute tug to their dresses. As soon as the group turned the corner into the ballroom, they all, instinctively, became just a little more animated; eyes brighter and smiles fuller. They were "on stage."

They stopped only a few feet from where Joe was sitting, and he had a chance at a close-up view of them all. The woman with the good posture was in her early thirties. Her hair, much to Joe's relief, was not done in a noticeably new way, either cut short or pulled tight on top of her head. It was of medium length, parted in the middle, and hung soft and straight. Her eyes were a cool grey, set wide apart, and there was just a faint line of mascara around the eyelids. She was wearing a black chiffon evening dress, two strands of pearls, and she carried one of the now rather dated gold mesh evening bags. Her hands were well-shaped and the polish on her nails was pale.

One of the men spoke to her, calling her Caroline, and Joe saw that when she answered him she turned and looked him full in the face. She was direct and wholly without trickery, and yet she was completely feminine. Her movements were gentle, but not in a precious, breakable-china way; rather as if motivated by a gentleness that came from within her. When she spoke, her hands moved, not fast and jerkily but dipping and soaring like a pair of lovely wings.

A man, not of her party, came up and said hello, and although, Joe would have made a sizeable bet, she was not particularly glad to see him, she gave him a most welcoming smile. There was something flattering about the way she looked at him that made him laugh a little too loud; he was obviously delighted at the meeting.

They were still waiting for the host to find the table, and one of the men with Caroline offered her a cigarette. It was obvious that she smoked, because she had a gold cigarette holder in her hand, but she shook her head. Another of the women took a cigarette and, as soon as it was lit, inhaled deeply and then blew out a cloud of smoke. Her lips moved in an ugly, tough way, like a Hollywood gangster. Joe watched at least half the smoke drift back through her hair and he silently thanked the heavens that he needn't be dancing with her later.

At this point, the whole party, having stood in the limelight for several minutes, began to get a little self-conscious. The only one who was at all relaxed was Caroline. She stood, looking calmly out over the ballroom, her hands hanging gracefully at her sides. The other two women, in spite of their diamonds and their really elegant dresses, twittered nervously, their over-casualness so taut you could pluck it like a violin string.

Caroline's poise came from one simple thing, Joe was sure of it: she was at ease inside herself. She was obviously more sophisticated than the two other women; not, perhaps, to the average eye, which judges sophistication by such things as stylized hair-do's and a general attitude of boredom and bad manners, but to the eye that knows, she was clearly a woman of the world and, as such, she was in the enviable position of being able to afford to be herself . . . to be friendly, and, if the occasion demanded it, to be wildly and recklessly enthusiastic.

Finally, the head waiter came forward and led the *(Continued on page 195)*

HE LIVES IN A D. P. CAMP

so do 850,000 other D.P.'s.

THIS little boy is one of the hundred and fifty thousand children and the seven hundred thousand adults still in Displaced Persons Camps in Europe, three years after the end of the war. Of these, eighty per cent are Catholic and Protestant, twenty per cent Jewish; over half are women and children. Most of these DP's are natives of Poland, Latvia, Lithuania, and Esthonia; some are from Jugoslavia and Russia. All have refused repatriation into the Russian orbit. Only food and the basic necessities are provided by the U.S. Army, with the exception of a few camps maintained by the British. At this writing, there are three bills before Congress. The most liberal is still in Committee—the Stratton Bill, which would admit four hundred thousand DP's at the rate of one hundred thousand a year. The other two bills, which would permit, with many strings, the admission of two hundred thousand displaced persons into the United States in the next two years, are the Wiley Bill in the Senate and the Fellows Bill in the House. This is less than a quarter of the number of people who could have been admitted under normal immigration quotas which were not filled during the war years.

The bulk of Displaced Persons could be self-supporting, since twenty-two thousand of them are, for example, trained for domestic work, ninety thousand as agricultural workers, twenty-one thousand as construction workers, and thirty-two thousand as professionals. At this time, eight organizations are helping out the DP's. First, there is the International Refugee Organization, which has replaced UNRRA in administering what the Army supplies. Other help is received from the Unitarian Service, The National Catholic Welfare, the Church World Service, the Joint Distribution Committee, the American Friends Service Committee, the Y.W.C.A. and Y.M.C.A. But the eight hundred and fifty thousand displaced persons are still in those compounds.

These are people who have no country, no home, to *(Continued on page 201)*

WESTERN EUROPEAN UNION... WHAT IT MEANS TO US

An alliance new in American foreign relations is examined by the Chairman of the Political Science department at Wellesley College,

M. MARGARET BALL

In a speech before the House of Commons on January 22, the British Foreign Secretary, Mr. Bevin, called for the formation of what he termed "Western Union." Informally re-christened "Western European Union" out of deference to a telegraph-conscious American public, the treaty which, when ratified, will create the nucleus of that Union was signed at Brussels on March 17, 1948.

Q. What is it?

A. It is a regional association consisting at present of France, the United Kingdom, Belgium, The Netherlands, and Luxembourg, but is expected eventually to include other European states. It is based on a defensive alliance and involves a program of economic, social, and cultural cooperation. For the next fifty years and possibly longer, its members have promised to give each other all possible military and other aid if any one of them should be attacked in Europe. They have agreed to cooperate as closely as possible economically. They plan to work together to raise their standards of living and social services and to promote social security. Not least important, they expect to stimulate a better understanding among their peoples of the basic principles of their common democratic civilization.

To carry out this agreement, the five have decided to set up a consultative council which can meet at any time to consider: (1) any matter within the scope of the Treaty; (2) any situation anywhere that constitutes a threat to the peace; (3) what should be done if Germany should again pursue an aggressive policy; and (4) any threat to their economic stability.

The term "Western European Union" is somewhat misleading. France, Britain, and the Benelux countries have not established a federation of the type so familiar to us in America. They have not even established a customs union, although they are moving in that direction. What they have done is to enter into the definite commitments outlined above, and laid the groundwork for something which may in time develop into a much closer association—perhaps into the federation of Western Europe which many writers and statesmen have so forcefully advocated.

Q. What is its chief purpose?

A. Although Russia is not mentioned by name in the Brussels Treaty, the principal objective of Western European Union is clearly to erect a bulwark against any further extension of Russian influence or Communist totalitarianism in Europe. One of the expressed aims of the Treaty is: "To fortify and preserve the principles of democracy, personal freedom and political liberty, the constitutional traditions and the rule of law" which are the heritage of the participating states.

The Brussels Treaty is the direct result of Soviet policy since the enunciation of the Truman Doctrine and the Marshall Plan. The U.S.S.R. refused to participate in the Marshall Plan on the ground that it was an instrument of American capitalist imperialism, persuaded other states within its orbit (including Czechoslovakia) to do likewise, established the Cominform (Communist Information Bureau) as a partial successor to the Third International, and proceeded to consolidate its influence in the Balkans, Central Europe, and elsewhere.

The Cominform was established in September, 1947, by the Communist parties of Russia, Yugoslavia, Bulgaria, Rumania, Hungary, Poland, France, Czechoslovakia, and Italy to combat the Marshall Plan and to coordinate the activities of Communist parties in the member countries "in case of necessity." Perhaps more disturbing than the refusal of Russia and its satellites to participate in the Marshall Plan was the inclusion of the Communist parties of France and Italy in the Cominform. It led people to believe that Communist overturns of the French and Italian governments might be imminent.

The consolidation of Soviet influence in the Balkans was not surprising, although it was resisted by the Western powers. When all effective opposition was suppressed in Hungary and Poland, however, matters were considered more serious. The seizure of power by the Communists in Czechoslovakia (February 13-25), and the subsequent Russian pressure on Finland, convinced the parties to the Brussels Treaty that something needed to be done quickly if what the West considers to be democracy was to survive anywhere on the continent of Europe.

Q. Are there other objectives?

A. There are. One is to resist aggression from whatever source it may come. If any country should attack a member state, the other members would be bound to give assistance. A second was to assure France of help if Germany should again endanger French security. The Treaty specifically mentions Germany, and the signing parties are to consult in order to decide what is to be done if Germany should threaten aggression.

Other objectives are increased economic and social cooperation. These are to be developed not only because they will contribute to the economic reconstruction of Europe as a whole, but also because they are important in creating the sort of climate in which Western democracy can survive. *(Continued on page 188)*

The great sculptured Venus in the Castle's grotto

THE SITWELL FLORENTINE CASTLE:

Castello di Montegufoni

A view in the morning of tower and courtyard

Osbert Sitwell writes of his house; John Piper sketches it

I HAD seen the Castle in many stages, when, as at first, it had been a village of three hundred souls, and then, later, in the course of its renovation—if that term can be applied to a gradual process occupying seventeen years. At last, some time in the nineteen twenties, it had become almost empty, except for my family and their retainers, and it was then, I recalled, as once again the motor swept up to the door after so long an interval, that, glancing at the evicted tenants who had come back to put in a day of glum staring at the changes that were being wrought, my father, with a typical misinterpretation of the sullen look in their eyes, had pronounced to me, "You see! I can always make myself popular when I want to!"

Now I was back, in 1947. To return to a home after an absence of seven years is a singular experience. This was a climacteric, and in the time preceding it, every cell in the body and brain had been reconstituted. During that period, the most pejorative in modern European history, the Castle—the Castello di Montegufoni, to give it its full name—had in fact only suffered slightly as the result of the war which for weeks had surged to and fro, just over the brow of the hill, half a mile away: while, moreover, romantic as it had always been, not only from the very structure of it, but from its associations, a greater lustre than ever now illuminated its walls since, during some fifty dangerous months, it had given shelter to perhaps the greatest collection of pictures ever assembled together in any one place, the elect of the Galleries and Churches of Florence and its neighbourhood; a treasure, to estimate by the vul-

SITWELL CASTLE *continued*

gar mechanism of price, entered for insurance at $320,000,000—but how is it possible to weigh in money such masterpieces as the *Primavera* or *The Battle of San Romano!* . . . The damage, as I have written, was superficial, yet it was difficult after so long to make the impressions fit together and coincide with what you saw—it resembled the process of reading a palimpsest, or of focusing on a distant object with a pair of field-glasses.

Terrace on terrace, built up on slanting, angular walls of rubble edged with stone, the vast old house grouped itself round a tall tower, lily-like in shape, standing on a little hill in a wide valley. The first glimpse of Montegufoni is to be caught from the road at the top of a higher hill, from which eminence the Castle, rising like Venusberg among its cypresses and outer walls, floats below you in blue air, as if just submerged under water, the flat, painted-metal lion climbing its standard on the summit of the tower seeming nearest to you, above the tides, on your own level. Then you swoop down towards the great bulk of stone, and can distinguish the terraces, wreathed with sky-blue plumbago and carrying, two-deep, lines of stout but stunted lemon trees growing in seventeenth-century terracotta pots, until as you near the building its organization becomes evident and you see the old fortified Castle breaking through the logical order imposed upon it in later time, as though a ripe fruit were bursting its skin. In the central core had dwelt from the middle of the twelfth century—with one long interval—the famous family of Acciaiuoli; but it was the interval that had made them more renowned, for they had swept down from this, their nest, had seized, first, Malta, and had then conquered Athens and Corinth. As Dukes of Athens they had reigned for a hundred years, living on a castle in the Acropolis, until at last they had been defeated by the Turks and turned out, seven years after the fall of Constantinople. And the stone tablets above the doors of the Great Court tell of their later adventures, of the visits of many celebrated princes, and how the Castle was altered in 1690 by Cardinal Acciaiuoli, to become a resort for poets, painters, wits, singers, and dancers.

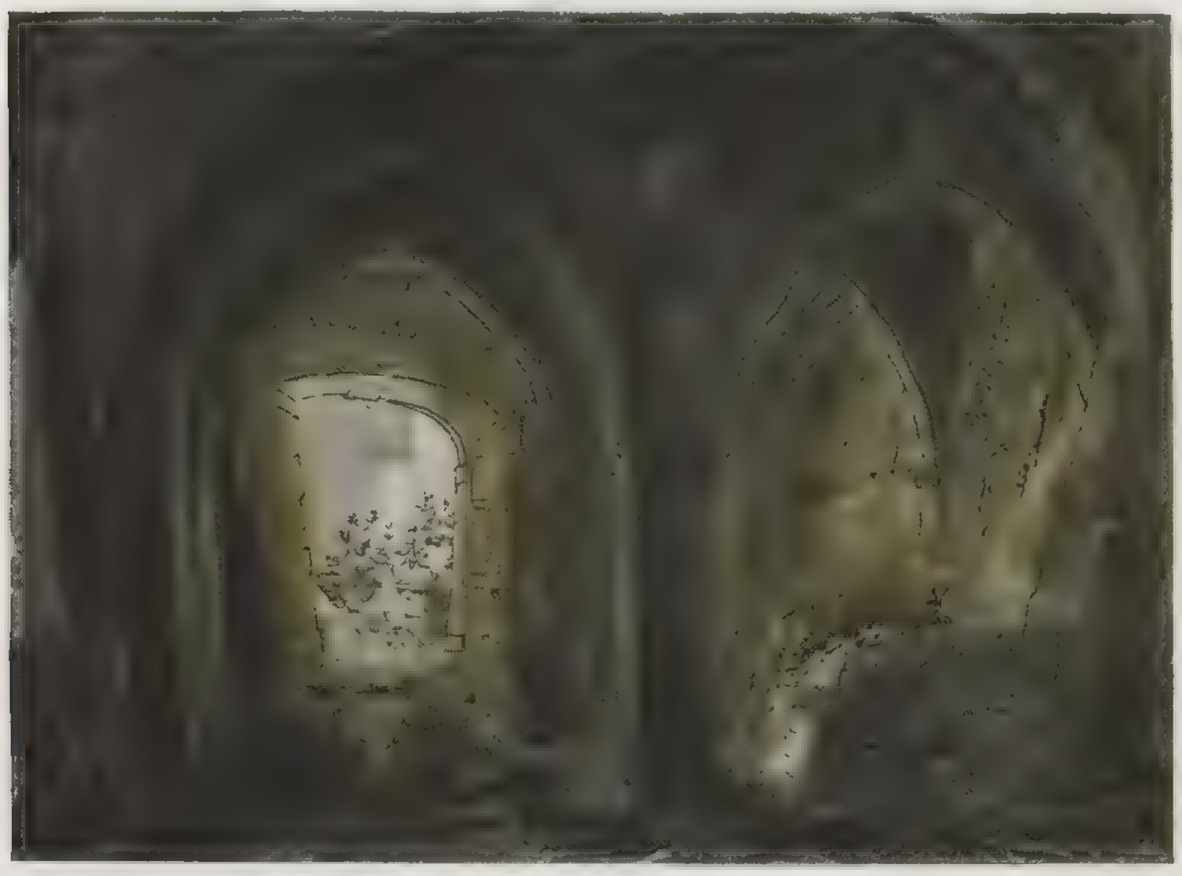
Corner of the terrace wall

This grandeur, however, had long been softened by a certain air of rusticity, just as the sharp, sparkling Volterra stone of windows and doors bears a rusty accretion of lichen in dull gold and silver. From the cornice in the Great Court, explosions of pigeons in white, grey, bistre, and lilac burst with flapping wings down on to the pavers, or up into the blue air, and beyond, in the Court of the Dukes of Athens, where the stone coat of the Prince of Taranto, son of Queen Joanna of Naples, bears witness to how he found refuge here from his rebellious subjects, bringing with him in his suite Boccaccio, now, some vegetables resembling mustard and cress grow in broken pots on the edge of an arcaded loggia. . . . This Castle has always been a place of refuge; as the Prince of Taranto hid here, so, five centuries later when the building had turned into a village, those who were escaping justice always fled hither, and so, similarly had the great pictures found safety within these walls during the war years. (Montegufoni had been chosen for this purpose, so the peasant told me, because only here, out of all neighbouring villas, are the doors and windows big enough to permit the largest pictures to be carried in and out without fear of damage.) Moreover, at the very times these paintings were stored in the painted halls above, down below, in the cellars and in the honeycomb of dungeons under them, had collected together a whole township of refugees—as many, some hazarded, as two thousand—from the most distant parts of Tuscany, for the old and abiding renown of Montegufoni as a stronghold and hiding-place had once again asserted itself in the popular memory. The Germans had occupied the Castle, and had driven out these hundreds of the poor, hungry, and despairing. (It was then, too, that the enemy had threatened to burn the famous paintings above—because they were the property of the Italian government, but had been vanquished by the proud rhetoric of an Italian peasant, Guido Masti, who had said to the General: "Sir, these pictures belong to no one nation, but to the world." I here place his name on record so that future ages may bless it.)

After the Germans had been defeated, the Castello had been occupied in turn by the English, Americans, New Zealanders, and Indians; yet the house showed little sign of any of these visitors. Nevertheless, the changes, though few, were not impalpable. In the vineyards, the wrecked, rusty bulk of tank and gun had not yet been assimilated by the country; and nearer, the vegetables, swept beyond the confines of the garden some twenty years before at my father's command, had again invaded the terraces, banishing rose and iris; for now the peasants had once more begun to mould the entire estate to their hearts' desire. Lettuces, rotund and lily-green, flourish under the two Greek statues—brought back from their realm of Athens by the Acciaiuoli—which stand on stone piers guarding the entrance to the superb grotto, the most fantastic feature of the whole edifice. My father had restored this just before Italy came into the war, but already it is back in the state from which he rescued it. Nevertheless, it is curiously effective. The broken walls are lined with *spugni* and designs in small shells, pearl and pink and mauve, and above plaques in stucco, masked grotesque figures peer out: in the middle, opposite the central door, rises a gigantic stucco figure of Venus, while at the sides, peasants, twice life-size and in the costume of their day, prepare to stone her, and nearby are one or two large copper toads, into which she has already transmuted others. There were many water-jokes in the grotto, but they have been broken once more.

My father's life-long battle with vegetation and with the landscape had now ended. Nature had conquered. But inside the Castle, where changes, if anything, were still less visible, his voice still seemed to sound in my ears. Though the tides of war had raged through these sumptuous rooms, the eighteenth-century rapier, with its handle of nacre, which he had kept in his bedroom as a protection against burglars, still lay on the table beside the huge gilded bed, under a coved ceiling, painted with flying cupids pelting down flowers from the sky. In the cupboard, the round air *(Continued on page 190)*

The private chapel, with the bones of Saint Donatus exposed in a glass casket



The "Lemon House" under the terrace

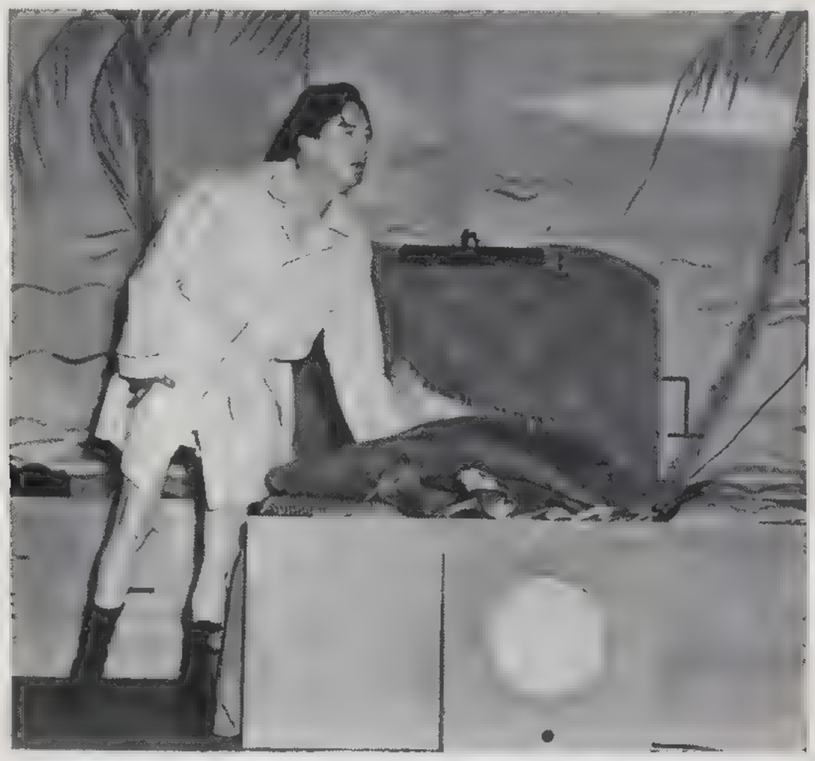
FRIEDMAN-
ENGELER

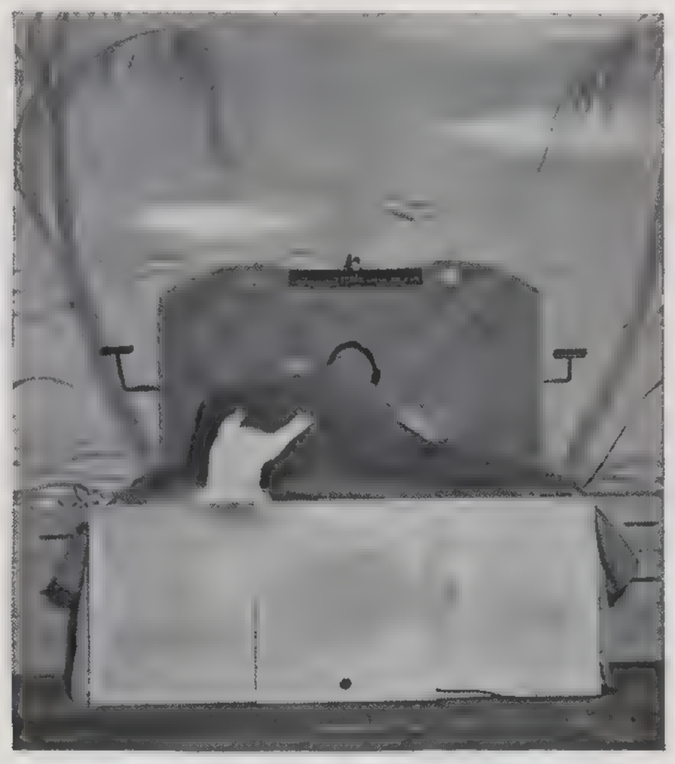
INSIDE U.S.A.

A new musical hit in the American idiom

Although *Inside U.S.A.* could have been called with equal exactness *Midnight on the Fjords* or *Inside Broadway*, it is a fun revue with three of the great requisites: good songs, good skits, and good stars. Of course, nobody—scene designer, costume designer, director—bothered to look at the U.S.A. with an innocent eye, seeing the big, fresh flavoursome quality of the country. But within the smaller scope of what the producer aimed at—a hit Broadway revue—it is right. For the show has such enchanting songs (by Howard Dietz and Arthur Schwartz) as "Rhode Island Is Famous for You," "My Gal Is Mine Once More," "First Prize at the Fair," "Haunted Heart," and "We Won't Take It Back."

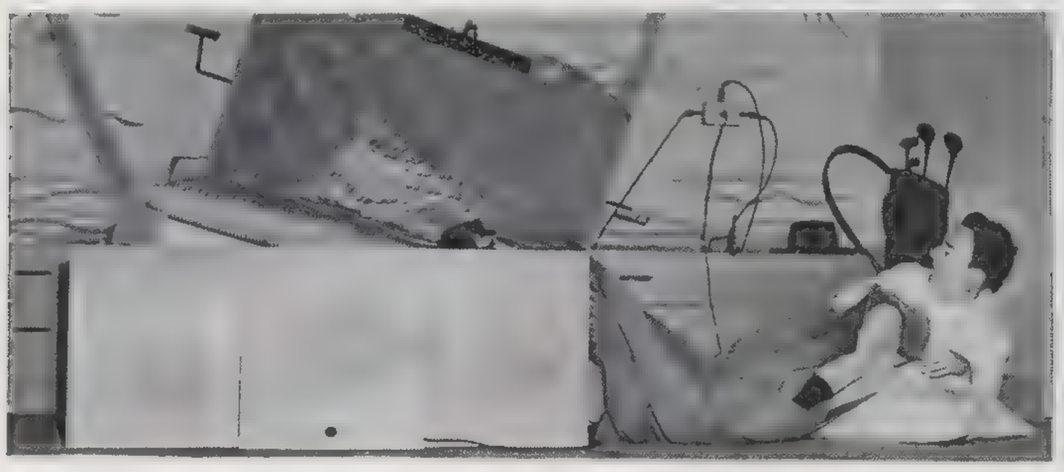
But it is really Bea Lillie whose sharp elbows push the rest of the cast aside. Almost always a small irate figure with an angular stance and a habit of walking on her heels, she is funnier than she has been for years. Of all her skits the best is Moss Hart's "Better Luck Next Time," in which she plays a superstitious maid on opening night just before curtain time, stumping around, whistling, wise and eerie, saying "Whenever the stage manager wishes you good luck at *exactly* 8:15 on an opening night, you can figure we close in two weeks. Never saw it fail, dear." With equal skill Jack Haley, who hasn't been given such good material for a long time, comes through in "Forty Winks," by Arnold Horwitt and Arnold Auerbach. One new young face, however, has broken through; Herb Shriner, alone on the stage in an oatmeal-coloured sack suit, does a simple monologue, hesitant and rather Will Rogerish, but gentle, perceptive, and brilliantly witty. (Arthur Schwartz, the producer, was ready to black him out after the last dress rehearsal, but on the opening night in Philadelphia, he captured the audience.) Unlike the show itself, he was a surprise. Like the show, he will run and run.





JACK HALEY

in the pantomimic skit "Forty Winks," a night with a dozen sleep devices, including a rocking bed, a singing pillow, and motorized sheep.



BEATRICE LILLIE (*left*) *as a theatrical maid with a Ouija Board.*

Spring ideas in the city

Top, left: From now-decided spring lines, a decided shape: back-dipping, low-as-possible waist on a wool suit, made-to-order at Hattie Carnegie. *Above:* Repeat, the waistline pushing low—by way of pleats opening at the hips. Spring coat of men's-wear. Made to order at Hattie Carnegie. *Left:* One of spring's most idea-struck shapes: flounced mustard wool coat lined with lined satin. By Castillo, at Elizabeth Arden's Fashion Floor.

Cotton at home...

Opposite page: Country dinner; in low daylight; chances are, out-of-doors—or at home in town. Cotton on a Martinique idea. By Tina Leser in Dan River plaid cotton over a flounced petticoat. $110. Lenthéric Salon.

Babs Rawlings

CECIL BEATON

DEBORAH KERR

On a summer evening

Dresses like these belong to no particular climate. They are the summer *and* winter beauties. In colouring and texture, either could be a fine choice as your one season-to-season dress. *Above:* Deborah Kerr, distinguished English actress now an American cinema success, wears clouded melon-pink, a rayon marquisette cascade, lace-appliquéd. Rudolf design. Lord & Taylor; I. Magnin. *Opposite:* Joan Fontaine, soon to be seen in *Letter from an Unknown Woman,* wears lucent green-grey French taffeta with back-swept ruffles. Made to order, I. Magnin. Laykin et Cie. jewels.

JOAN FONTAINE (opposite)

GEORGE PLATT LYNES

WEDDING PLANS

An excerpt from the forthcoming Vogue Book of Etiquette,

BY MILLICENT FENWICK

In accord with history and tradition, and in complete accord with the facts, marriage is the single most important event in a lifetime. The interests of the community and of nature fuse at this moment, although they so often conflict during the rest of man's life. Every society—even the most primitive—recognizing the importance of marriage, has clothed it in customs that were to them both beautiful and significant.

In modern weddings there is an extraordinary complex of inherited ritual, most completely shown, of course, in big and elaborate weddings. But even in the simplest wedding there are certain customs that should never be overlooked; some because they are beautiful and romantic, others because they involve social and economic factors. If the romantic customs are omitted, no serious breach of etiquette is involved. But to omit the second group would show a complete lack of interest in, or knowledge of, accepted customs.

The two wedding customs that should not be contravened are:

1. The groom or his family must not issue the invitations and announcements, or give the wedding.
2. The groom or his family must not pay the expenses of the wedding.

Both of these customs are soundly based on the theory that the bride's parents are responsible for her until she leaves their house with her husband—responsible for her financially and morally. Under this convention, the financial responsibility is her father's; the moral responsibility, her mother's. And because, happily, morals are universally held to be more important than finances, the bride's mother is the more important of the two. In case of divorce between the parents, if the bride has been living with her mother, she should be married from her mother's house. If the bride, after the divorce of her parents, has lived with her father, he would, of course, give the wedding and issue all invitations and announcements in his name. *(Continued on page 197)*

THE WEDDING DRESS WITH A FUTURE. A dress for the One Summer Day, and a hundred summer evenings. That is Vogue's formula on these six pages. Wedding dresses of cotton, organdie, linen, that move with grace, keep the romantic tradition. More delicate, less imposing, than winter's satin-and-lace, the minute the veil is lifted, the flowers tossed, a summer evening dress appears, to go *with* you on your wedding trip, looking made-to-order for the silk sash you add, the pastel slipper, the taffeta slip. Fold your veil tenderly, press a few blossoms, but *wear* your wedding dress. After all, rose point or cotton, it's the Most Beautiful Dress You Ever Owned.

Opposite: Wedding dress with a future: embroidered Swiss organdie, handled as respectfully as lace, tier upon airy tier of patterned transparency. A short float of veil from an organdie scoop. Made-to-order, Henri Bendel.

IN THIS ISSUE: FOR THE BRIDE

Wedding dresses, bridesmaids' dresses: pages 142–149
Dresses for the bride's mother: page 196
Silver to give and to have: pages 150–151, 194
Wedding invitations and writing papers: pages 152–153
Household linen lists: pages 199–200
Menus for the wedding reception: page 198
Ideas for veils, bouquets, the *slipper: pages 148–149*

PENN

Linen and lace for a summer bride Little lace, and lots of it, circling by tens the bell skirt, ruching the maidenly bodice of a sheer Moygashel handkerchief linen dress—which converts completely, with a sash, a garden party hat, for summer evenings. Clare Potter design; $175. Bergdorf Goodman; L. S. Ayres; Hudson's.

PENN

Bridesmaid's organdie, fresh with green—ready to meet many another occasion.

White Stoffel Swiss organdie, elaborately embroidered with green.

The green waistband incurved with a Talon zipper. By Ben Gam. Henri Bendel; Marshall Field; Harzfeld's.

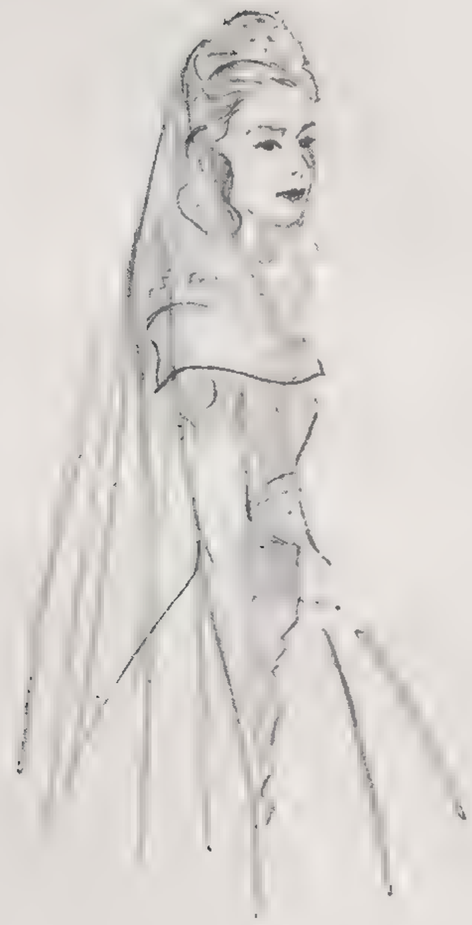
Horsehair plateau, made-to-order, Henri Bendel.

Vogue designs: for an organdie wedding a bridesmaid's dress (and a dress she'll wear on a hundred summer evenings) of nursery-white organdie, tightly sashed with leaf-green taffeta. The prim-mannered blouse, No. 6389; the billowing skirt, No. 5794, over a flounced, strapless muslin slip, No. 5902. Headdress and bouquet, red currants bedded in leaves.

Vogue designs: for an organdie bride floating like a vapour on the summer air. The illusion: a bridal idyll of organdie and lace.

The reality: a shirtwaist dress, to wear almost *any* evening, sashed with colour, perhaps. Vogue Design No. S-4879.

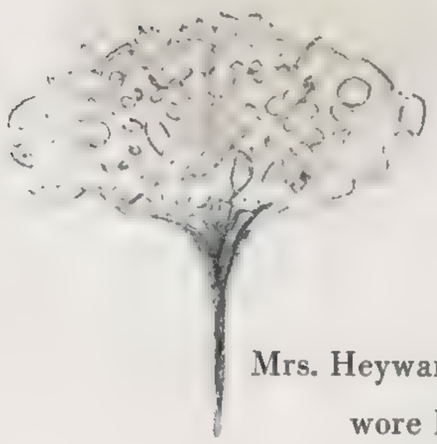
Strapless slip, No. 5902. Her crown, starched lace. (Other views and sizes on page 202)



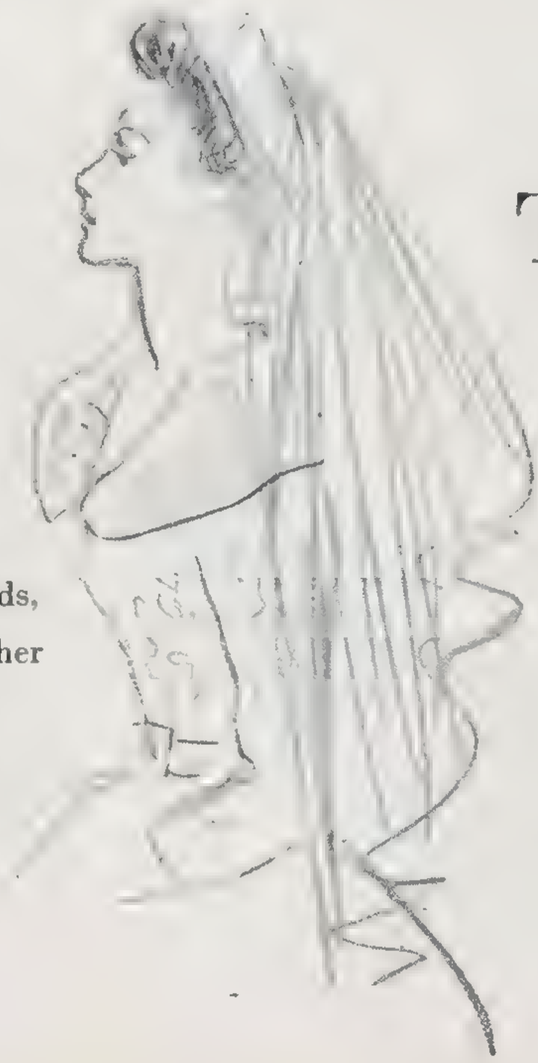
Mrs. Raymond French
wore a Brussels lace veil
starched to a halo (for added height);
a satin and lace dress,
designed by Castillo of
Elizabeth Arden's Fashion Floor.

MISS MARILYN AMBROSE chose, for her wedding to Edward Charles Bridgman, junior,
a white faille dress, the lace underskirt,
the folded fichu, reminiscent of Fragonard.
Made for her at Henri Bendel.
For her veil, a cast of tulle; her flowers, lilies.

Wedding bouquet of
tulips and freesia.



Mrs. Heyward Cutting carried orchids,
wore brocaded satin, and on her
short hair, a tulle bandeau, a hip-length veil.
Made for her at Bergdorf Goodman.



The bride wore...

The wedding slipper—
a white satin opera pump with a Louis heel.
By Mademoiselle. Lord & Taylor.

For a young mother of the bride,
(or a second wedding)
fagoted pastel rayon crêpe,
ten inches from the floor. $70.
Martini design at De Pinna.

RAWLINGS

MRS. JOHN F. MURRAY, JUNIOR, the former Alison Gray, was married in April,
wore white satin elaborated with seed pearls
and rose point, over a crinoline.
Her train-veil, rose point;
her flowers, stephanotis.

Countess Rodolfo Crespi
wore a lace mantilla, a lace-topped dress,
fabulously wide satin skirt,
made by Oleg Cassini.

Mrs. Edward Patterson, *right*,
wore garland-draped satin
over a crinoline;
a long rose point veil as her train.
Made for her by Sophie of Saks Fifth.

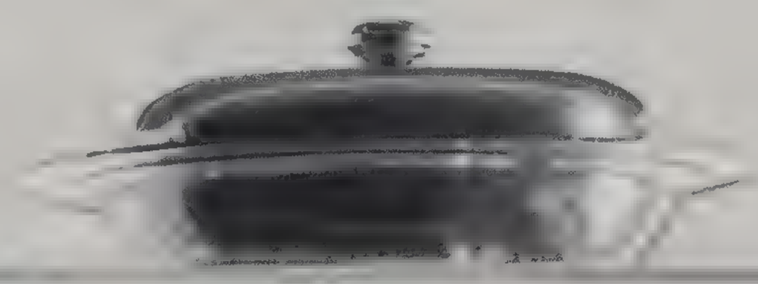
Sterling silver...to give

Like a happy marriage, sterling silver grows more dear and beautiful with time, carries its own firm promise of permanence, tells the world that the new-born household is for keeps—never mind whether the first dinners are served on a bridge-table or a banquet board. Even the youngest bride should know she needs no stand-in flatware, no lesser substitutes for her major pieces of silver; for silver is to use, just as pearls are to wear, and keeps in its best condition by being seen, put to work, enjoyed every day, year after year, becoming a shining link between beauty-loving generations. The sterling silver pictured on these pages is made up of English, Swedish, and American designs. Some are replicas of earlier designs; others, variations on the traditional themes. Not one piece insists upon a period décor; each has the sociability of excellence. *(More on page 194.)*

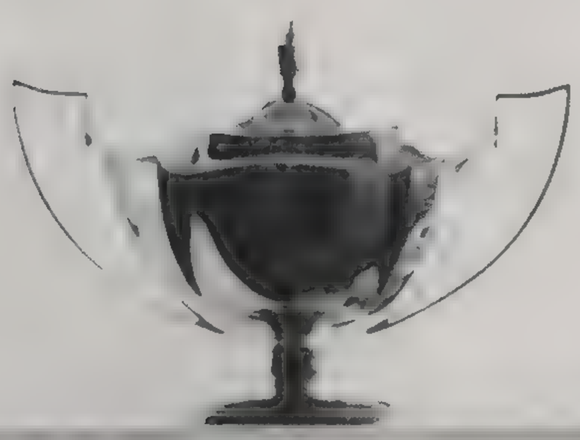
(1) Gorham silver waiter in "Plymouth" pattern. $475. Altman. (2) 18th-century pieces; serving spoon, $39.50; fork, $35. Both, Plummer's. (3) Silver butter plates by Wallace. $6.50 each. Plummer's. (4) Lunt's round coffee tray, $65. Georg Jensen. (5) Silver and cedar: a wood-lined cigarette box. By Gorham; $60 at Black, Starr and Gorham. (6) Towle's steak set, "Silver Flutes" pattern. $15, Plummer's. With it, a "Grand Colonial" sugar spoon by Wallace. $5.25, Plummer's. (7) Deep platter by Reed & Barton. $180 at Plummer's. (8) Gorham's iced-tea spoon, $4; oyster fork by Wallace, $3.34; after-dinner coffee spoon by Reed & Barton, $1.87. All at Plummer's. (9) Towle's "Craftsman" serving fork, $10, and spoon, $8; Plummer's.

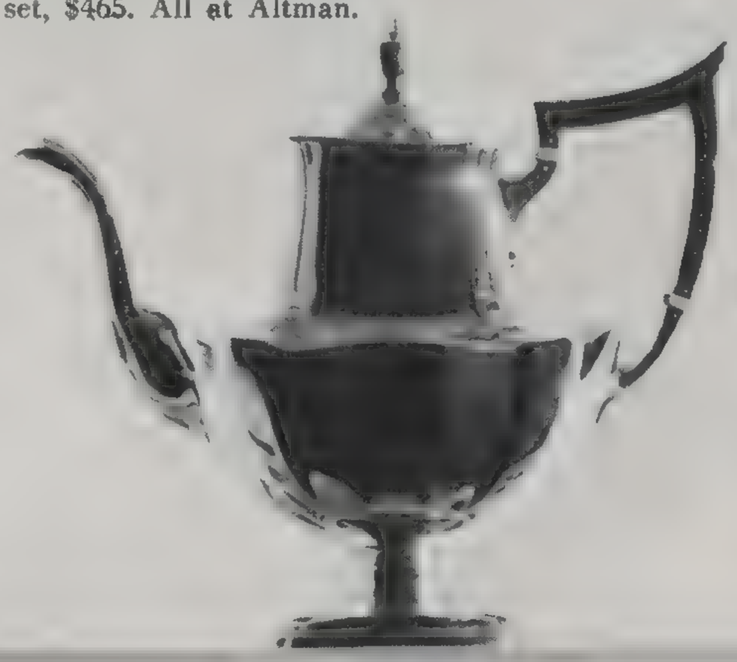
ALL PRICES QUOTED INCLUDE FEDERAL TAX.

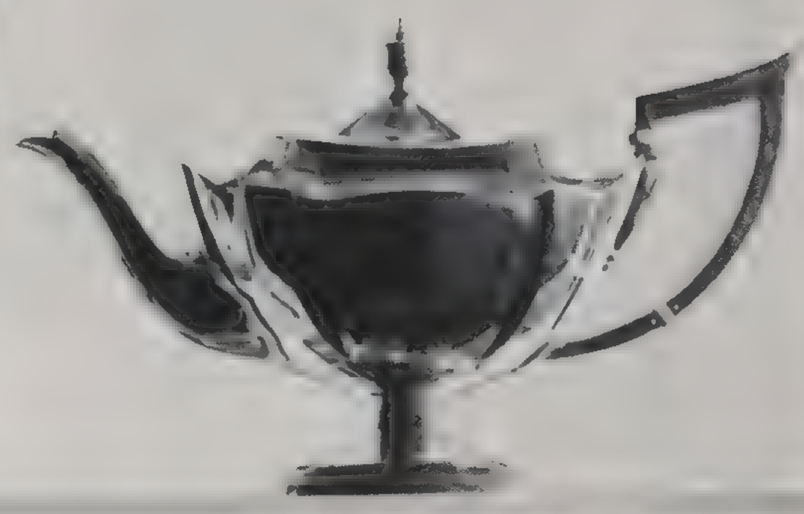
"Plymouth" teakettle with stand and spirit lamp. By Gorham. $365; at Altman. Covered vegetable dish, can become two dishes. Reed & Barton. $145; Plummer's.



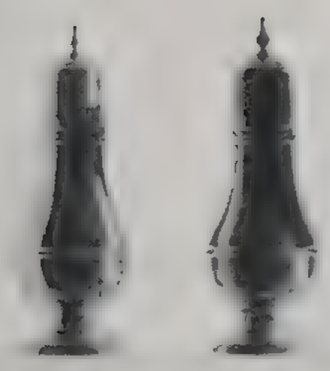
Three pieces from Gorham's "Plymouth" tea and coffee service. Sugar bowl, $80; teapot, $125; coffeepot, $140. The five-piece set, $465. All at Altman.

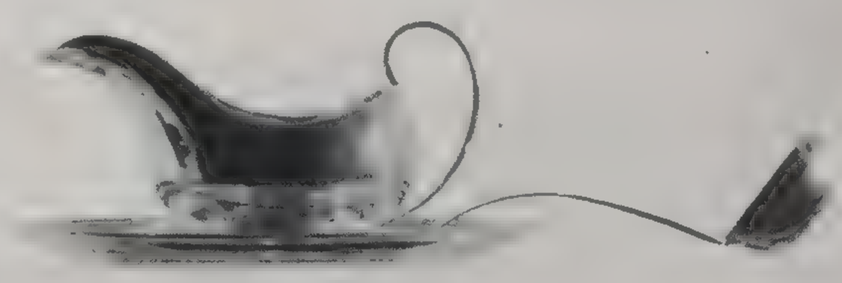




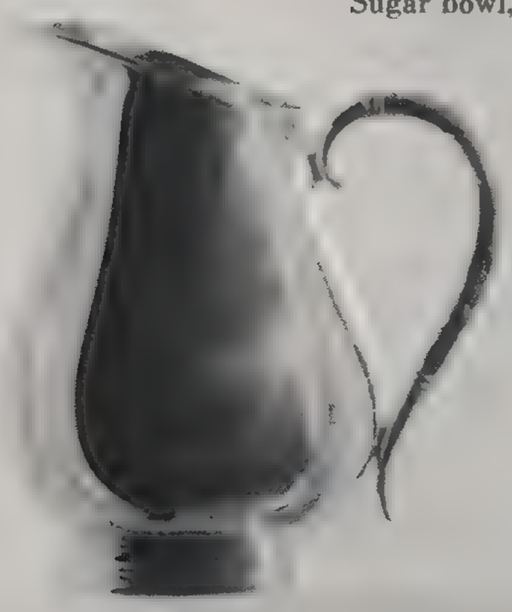


Salt and pepper shakers, Frank M. Whiting, $18 a pair. The famous and beautiful Paul Revere bowls, copied by Lunt, three sizes: $35, $55, $65. Modern English sauceboat, $65; tray by International, $15; Towle's ladle, $10. All, Plummer's.





Elliptical water pitcher, International's "Royal Danish." $90; at Altman. Sugar bowl, cream pitcher, coffeepot by Tuttle. The set, $196. Georg Jensen.



Graceful branching candelabrum by Frank M. Whiting. The top can detach to make a single, straight candlestick. $185 the pair from Plummer's.

HERBERT MATTER

Mr. and Mrs. George Clayton Hepburn
request the honour of your presence
at the marriage of their daughter
Priscilla Jane
to
Mr. Archibald Raymond Claverly
on Tuesday, the tenth of June
at four o'clock
The First C
Peekskat

Mr. Archibald Raymond Claverly, Jr.

Please present this card at
The First Church
on Tuesday, the tenth of June
Peekskill, New York

Mr. and Mrs. Archibald Raymond Claverly, Jr.

35 Morningside Drive
Scarsdale New York

Mr. and Mrs. Archibald Raymond Cl

At Home
after the first of Septe

35 Morn
Scarsd

Mrs. Archibald Raymond Claverly, Jr.

35 Morningside Drive
Scarsdale New York

Mr. and Mrs. George Clayton Hepburn
request the pleasure of your company
following the ceremony
The Country and Polo Club

Please reply to
85 Overlook Drive

Mr. and Mrs. Archibald Raymond Claverly, Jr.

35 Morningside Drive
Scarsdale New York

321 LAKE SHORE DRIVE

C.P.W.

The bride's papers

Here, in actual size, are examples of all that a bride needs to know about invitations, cards, and writing papers for her new house in town. There are a few (very few) variations and insteads—for anything *but* the unwavering wording of invitations and cards. And, papyraceously speaking, nothing has ever looked, or been, more beautiful than the traditional forms. Brides now, for instance, are happy that the wartime variant of a single envelope for the wedding invitation is no longer necessity (n.b. the inside envelope takes an unadulterated "Mr. and Mrs. Jones"). And they can have again the traditional double-fold invitations. Here, the invitations, reception and church cards, are engraved in first-favoured London script. (The at-home card is included only when an announcement is sent instead of an invitation.) The visiting cards, and the larger, folded card for invitations are shown here in antique Roman. On this page: a house paper with engraved address; a white bond paper for the man, with block, bold initials; three monograms from which the bride can make her choice for her kid-finish letter papers. All papers on both pages are by Crane, to order at Dempsey & Carroll; Marshall Field; J. W. Robinson. Gold pen (life-size) from Cartier.

Cottons: city cousins

Left: City-set, plus hat, plus gloves; to pack —seersucker, you know. Dress by Eisenberg in fine grey stripes. $50. Franklin Simon. *Above:* City classified by detail—grey chambray, much shirred, full-skirted. By Fred A. Block, $50. Burnett's. *Right:* City cotton, afternoon cotton (alias garden-party cotton). Violet chambray tucked up the skirt. By Fred A. Block. $60. Burnett's.

Left: City chambray as decorous as Victoriana; in grey with gold kid belt. By Star-Maid. $35. Gunther. Hat, made-to-order at Mme. Andrée.
Above: Suit as cool as seersucker (is seersucker), cut precisely, for town. By Queen Make. $15. Altman.
Right: Simple enough, clear-cut enough to wear in the city with your own crown jewels. Of corded white and grey cotton. By Amerisport. $15. Lord & Taylor. Hat, made-to-order at Eve Tartar.

THE CLOTH:

THE FASHION NEWS

Right in the middle of one of the most silhouette-conscious years fashion has known, attention turns sharply inward, towards cloth. Line is held. From the cloth itself now comes the fashion news.

THE CLOTH: COTTON. Cotton, not one cloth but many, can be woven into a hank of canvas or a wisp of organdie. It can appear as remembered. As: chambray, calico, piqué, men's shirting, lawn, sheer mull, gingham. It can be a new sight altogether. As: a cloth striped through with what appears to be satin, but is in fact more of the ubiquitous cotton. A cloth which looks like starched taffeta, has its iridescence, its polish, but is cotton, pure cotton. A cloth which looks like faille, leads the urban life of faille, but is actually cotton woven with a whipcorded rayon thread.
THE DRESS: COTTON. The garden-party dress. The evening dress. The wedding dress. The important suit. The little dress, sun dress, city dress, city suit; shirt, bathing suit, shorts, coat, shoe, glove.

THE CLOTH: RAYON. There are rayons today that look like tropical worsteds. Like linens. Like a cross between Shantung and linen. There are rayon nets, thin rayon crêpes that handle well. There are new prints on slight-weight rayons with rayon's fine affinity for colour; with, in some cases, a new affinity for soap and water. And many new rayons bathed in chemical solutions to make them crush-resistant.
THE DRESS: RAYON. The garden-party dress. The evening dress. The wedding dress. The important suit. The . . . see the dress list above.

THE CLOTH: SILK. There's more good silk around now at less velvet prices than summer has seen in years. A favourite dress might be cut from silk Shantung's new excellence, its solid beauty literally more solid than in years. The newest accomplishment in silk is Shantung woven on a Jacquard loom to give it an in-the-weave damask pattern. Silk, always with the needless-to-say virtues of light touch, natural coolness.
THE DRESS: SILK. The garden-party dress. The evening dress. The wedding dress. The important suit. The little dress. The . . . see the dress list above.

THE CLOTH: LINEN. Texture, weave, colour, coolness—these are the lovely, enumerated things that lead a woman to the linen-life in summer. Now the news. A newly-wide choice: everything is turning up in linen. A new imperviousness to wrinkling: a result of a freshly-discovered twist to the yarn.
THE DRESS: LINEN. The garden-party dress. The evening dress. The . . . see the dress list above.

On the following pages, the pale mist from hem to shoe is, in every case, a costume-stocking shade planned for Prestige by Christian Dior. The entire spectrum, and more too, is at Jay Thorpe. The furniture on these pages: notable European antiques from Leni Fougner. More details, page 107.

HORST

Calico for a day-dress shaped for town...

the print: Early American

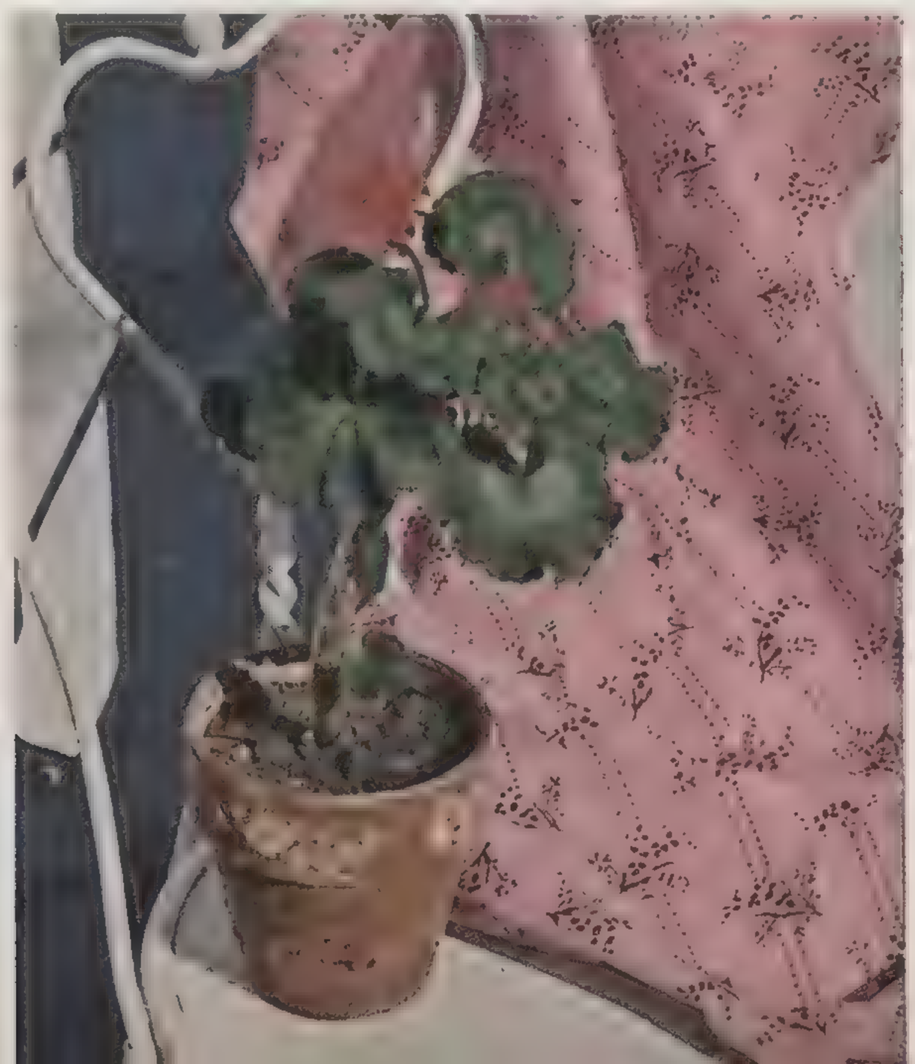
The dress: for town, for Sundays, in villages-come-to-summer-life, lines that are a cut above casual. By Joset Walker; $45. Lord & Taylor; Garfinckel's; Montaldo's. Burnt-straw hat, made to order, Irene.

The cloth: the calico of years ago; the calico of a quilt—Everfast copied it, gave it certain 1948 benefits. One: a chemical treatment against fading. *The stocking shade:* "Pavot Brun," a brown by Prestige.

Chambray figured to look like silk...

its lines: late-day or beach

The cloth has a history. It was copied from a fragment of cloth of French Colonial days, as seen in a Haitian museum. Repeated accurately—the fine line drawing touched to Dan River's silken chambray.



The dress has a future for late day (as seen here); or for beach, little evenings, depending on accessories. By Tina Leser. About $35. At Henri Bendel; I. Magnin. Doeskin gloves by Acme. From Altman.

HORST

Pure silk woven as a Chinese damask...

for late-day in town

The dress: a golden dress for half-light dining and hours later in town. Stiff godets shape the skirt. By Adele Simpson. $95. At Altman; Rich's; The Blum Store. Straw hat by John Frederics.

The cloth, creamy silk Shantung woven on a Jacquard loom in a Chinese cash pattern —one of the season's newest, loveliest cloths. By Hafner. *The stocking shade:* "Muflier" one of Prestige's softest . . .

Cotton, cross-woven; city-day lines

The cloth: a new one. Grey and black cotton threads interwoven for the soft touch of chambray, the grainy look of a flaxen cloth, the character of a city material, which it is, as used in this case. By Galey & Lord. *The dress:* a new classic. Prim little bodice becoming a long peplum marked off with a band of cotton grosgrain. Designed for Ben Reig by Omar Kiam: $125. At Lord & Taylor; Harzfeld's. The black leghorn hat has a velvet-lined brim. From Mme. Pauline. The neat, compartmented bag of calf by Rath. Bergdorf Goodman. *The stocking shade:* "Vigne," blending-grey by Prestige.

Cotton, deeply ribbed; basic, any day

The cloth: one of the most useful . . . cotton ribbed with rayon for the stiff handsomeness of faille, the urban life of faille. Note: wash it by *hand.* By Stonecutter. *The dress:* dark, anyday dress with a simple, serene line. By Claire McCardell, $40. Lord & Taylor; I. Magnin; Jordan Marsh. Red suède gloves by Fuchs; Saks Fifth. *The stocking shade:* Prestige's metal-blue "Carillon."

Cotton, striped in ribbons to wear days, nights

The cloth. Shining example of known cloth woven in a new way to give a totally new effect. Hope Skillman uses a damask weave of cotton threads with this result: a completely-cotton material that looks satin-striped. *The dress* can be what you make it—a day or evening matter. By Adele Simpson. $45. Henri Bendel; Filene's. *The stocking shade:* Prestige's soft "Baie d'Argent."

Cotton-lawn returns to country lawns

The cloth. Lawn drifts back with its remembered air: of careful prettiness, of air itself. Made, by Bates, in sea-green on white. Note: Sanforized, colour-fast. *The dress.* To wear beyond the cities, to wear with hat and gloves, a cotton lawn dress designed by Townley. $40. At Saks Fifth Avenue; Lindner Coy. Short cotton gloves, slightly cuffed, by Wear-Right. Saks Fifth Ave.

HORST

Small, soft flowers strewn on rayon crêpe...

summer-scene, all hours

The cloth: clean, sweet-straw colours mingling, with a tranquil effect, the new fashion for small, even figures, the old love of flower prints. A cool but firmly-woven crêpe by Foreman of Avisco rayon.

The dress: one of the most useful. Fullness pulled to the back; neckline scarf-shaped. By B. H. Wragge. $40. Bonwit Teller; Frost Bros.; Vandervoort's. Sally Victor hat. Wear-Right gloves. From De Pinna.

HORST

Men's cotton shirting, jacquard weave...

new for a summer party-dress

The cloth: patterned white, white of men's shirting—which is what the cloth actually *is.* (And you know the number of launderings men's shirts survive.) By Lonsdale, made with a diamond pattern. Sanforized.

The dress: the fashion for white beyond cities; garden-party and later dress, sashed with blue grosgrain. By Adele Simpson; $60. Saks Fifth; Halle Bros.; L. S. Ayres. Wear-Right gloves. From Altman.

GEORGE PLATT LYNES

Prints go on . . . on jersey, on chintz

Above: One-colour print, dappled like a Seurat, the spectrum stippling (blue, white, black) blended to make one shadowy colour. Further French Impressionist touch: it has the leisurely air of parks and lawns, goes beautifully to regattas, picnics, *al fresco* luncheons. In Celanese rayon jersey. $25. Franklin Simon; Carson Pirie Scott; Hudson's.

MARSHA HUNT (*opposite*) has an eloquent face, intense vitality, now becoming Broadway's *Joy to the World.* Here, in Balmain's shirt-waist dress, also starring, ankle-length, printed. Clark's Everglaze chintz. Shalimar gloves. Both Lord & Taylor. La Tausca pearl beads. Bonwit Teller.

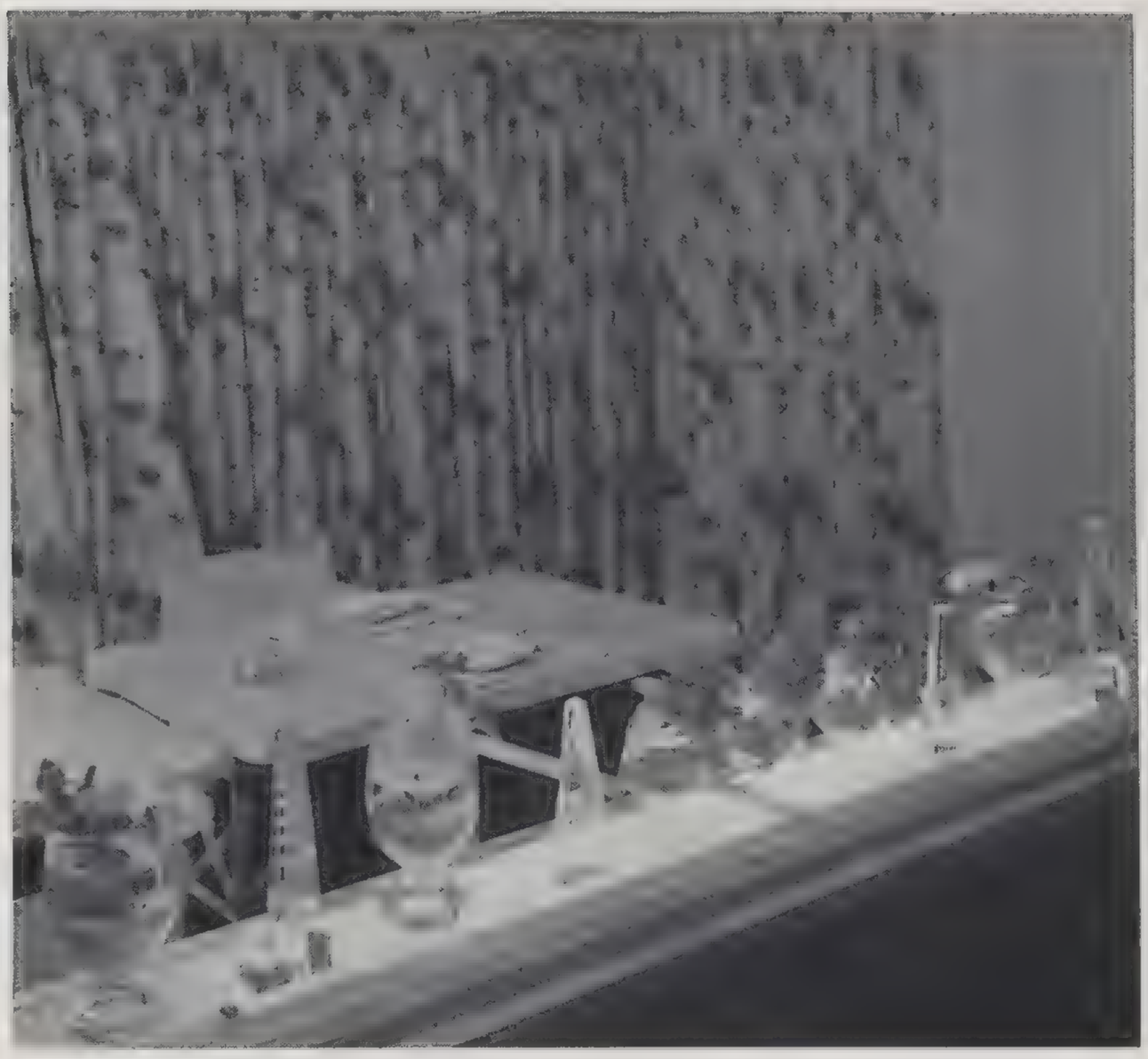
FRANCES MCLAUGHLIN

NEW JERSEY RURAL

White-shingled, Brookhaven is set near a brook, deep in maple, linden, and apple trees.

Behind the 200-year-old façade of Mrs. Mackennan Daubé's farmhouse in New Jersey, lies a contemporary hearth—fresh, untrammelled, easy to keep and to run. To give a sense of spaciousness to small rooms and low ceilings, doors were eliminated and windows added. A window was cut over a fireplace, another between the hall and the dining room, and one living-room wall was replaced by a window. Inside and out, the house has an over-all whiteness only occasionally sparked by colour. Thoroughly functional and charming to the eye, it seems a country house entirely suited to the life of Mrs. Daubé, known professionally as "Miss Jessica," the director of Bergdorf Goodman's hat department.

Right: Between the hall and dining room, a huge glass window, its ledge lined with rare crystal obelisks and antique goblets which are always kept filled with red and white flowers.



The living room *(opposite and below):* White Irish linen—effective and easily tubbable—hangs at the windows and covers three huge sofas; antique beams are painted white, as are the walls and the brick fireplace; the pewter urns now doubling as lamp bases have mat-white shades. Colour infiltrates its presence: floors painted a sleek gun metal; two huge Chinese red lacquer chests; flowers and magazines on a primitive Italian refectory table, which, with its legs foreshortened, is transformed into a coffee table. And scattered like punctuation marks, Mrs. Daubé's collection of black mother-of-pearl *objets d'art*—bibelots, boxes, and Persian mirrors.

Below: In Mrs. Daubé's bedroom, white lacquered floors, white rugs, and curtains. Pale blue walls, blue-painted desk, and blue headboard made from an antique teakwood settee.

HAANEL CASSIDY

Sun plan: shirts plus . . .

The look that looks best to us—where sun is concerned—is the shirt look. It can be the most feminine shirt, the most conscientiously tailored one, the most colourful, or the plainest knitted one. It can be worn above shorts or slacks or skirts. Its sleeves can be long or less-so . . . cuffed or not. But whatever its details, a shirt of some kind belongs; is practically a foregone conclusion in a summer that calls for covered shoulders, limited sun-tan. (See Vogue, this issue, pages 115, 119.) *Below, first:* Measured covering, measured tan. Shirt plaided in wine with white; shorts, a complete switch. Made in Everfast cotton by Toni Owen. Shirt, $9. Shorts, $6. At Altman. The white-framed sun-glasses by Foster; from Kobley & Stern. *Below, second:* Perfect shirt for shorts or skirts, long-sleeved, classic. Cohama pure silk, cocoa-coloured. $18. Deftly-cut long pants of saffron wool mixed with Avisco rayon; washable. $13. Both designed by Frances Sider. From Henri Bendel. *Opposite page:* The genre Sun Dress. Beguiling shirt of Hope Skillman corded cotton; piqué margins. $10. Shorts that aren't, very. . . . Of Bates cotton twill, $7. Both, by Duchess Royal. Bonwit Teller; Carson Pirie Scott; Frederick & Nelson.

CECIL BEATON

Sun plan: shirts plus . . . *(continued)*

Begin with a shirt . . . add shorts or slacks (cut with a new respect for tailoring) . . . add belts, sandals, cut from gleaming kid.
Above, left: Grass-green slacks of linen-like rayon, $9. Cotton broadcloth shirt, $5. By Korday. At Peck & Peck.
Above, right: Tapered slacks of wool with Avisco rayon, $23. Rayon crêpe shirt, $19. By Frances Sider. Bergdorf Goodman.
Below, left: T-shirt of knitted cotton, $3. Chartreuse cotton corduroy shorts, $6. By Jantzen, at Franklin Simon.
Below, right: Crew-collared T-shirt, worn tucked in, $3. Black rayon bengaline shorts, $5. By Jantzen. Bloomingdale's.
Opposite page: Cuffed shorts . . . hair coiffed in silk . . . Bernardo sandals (Bonwit Teller) . . . Schaffer belts (Saks Fifth)
Left: Brownish shirt, $11. Khaki shorts, $7. Both, J. P. Stevens cotton. By Duchess Royal. Saks Fifth; T. A. Chapman.
Right: T-shirt knitted of cotton, $3. Blue cotton gabardine shorts, $6. By Jantzen. From Stern's; Mabley & Carew.

CECIL BEATON

GEORGE PLATT LYNES

Sun plan: water level...

No one suit makes the summer: as usual, a bathing suit's best reason for being is its becomingness. It might be a skin-tight one (the maillot is ever with us). Might be any one of a number of maillot-*ideas*—proving more flattering to more figures than you might think. *Above:* As smoothing as the sheath you wear *under* clothes: a bathing suit without straps, with shaping bones. Hafner white rayon taffeta. By Annis. $13. De Pinna; H. & S. Pogue. *Below, right:* New look in maillots—skin-tight jersey suit cut with a plunging neckline. In pale beige wool, with a printed challis scarf. By Claire McCardell, $25. Lord & Taylor. *Opposite page:* The girl seated at left wears a coating of white Lastex, woven with dotted pattern. $15. By Reel-Poise. Saks Fifth; Garfinckel's. At right, a maillot, worked stripes: black on white nylon faille and Lastex. By Annis, $17. At De Pinna; H. & S. Pogue.

CECIL BEATON

Sun plan: water level... *continued*

Four approaches to the water: the maillot, the two-piece suit, the dress sort of suit, the newest in straplessness, chosen for their effects upon figures. *Above, left:* Candy-striped casing to make a passable-to-perfect figure look a little sleeker than it actually is. Shaped bosom lined with a soft jersey inner-life. In satin of rayon and Lastex, by Lee. $8. From Bloomingdale's. *Above, right:* Good suit for a figure either side of excellent. Fullness to cover yours, if that's the case; to compensate, if you're thin. Black Wyner worsted jersey, grosgrain-bound. By Mildred Orrick, $30. Bloomingdale's. *Below, left:* Minimum for this year... meant for you if you have the flattest hips in the world. Wonderfully shaped bra for a perfect or less-so bosom. Yellow rayon sharkskin, tucked, tapered. By Clare Potter, $40. Bonwit Teller. *Opposite page:* Strapless suit, bared to the twenty-fourth vertebra, wired to hug the ribs. Good, very good to most figures. In pink Everglaze chintz by Everfast. Cut by Cole of California. $16. Bergdorf Goodman; Neiman-Marcus; I. Magnin.

GEORGE PLATT LYNES

Above left: A black suit, strapless for smooth shoulders. In rayon taffeta. By Clare Potter. $45. Bergdorf Goodman.
Above right: Easy to swim in, handsome to look at, one-piece; black sharkskin of rayon-and-Lastex. $8. At Saks 34th.
Below: One-piece yellow Jantzen, knitted of rayon, cotton, and Lastex, to insure flexible firmness. $11. At Stern's.

New ways to a new shape

Some exercises, some diets are very good equalizers, good for both sides of the norm. Some bathing suits (like the ones on this page) look well on any figure, provided it is flexible, taut, fit. Here, Nicholas Kounovsky, who can make a supple, limber acrobat of anyone, designs two exercises to tone, to loosen, the muscles (and to have fun with, too). One (*first, below*) is a way to a smaller, more pliable waist; the other (*below*), to slender hips. Both will make you look prettier, feel better.

From a lying position, bend knees...

extend legs to a square angle, sit up...

straighten legs, arms. Repeat

Support weight on head and shoulders...

stretch legs and body upwards...

lower legs to floor, flexing hips. Repeat

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THREE ARTISTS WHO ARE HUMOURISTS

KLEE MIRÓ CALDER

BY JAMES THRALL SOBY

COLLECTION OF MR. AND MRS. EARLE MILLER

"COCKATOO," 1941, BY ALEXANDER CALDER

PERHAPS one day among twentieth-century art's many distinctions will be counted the rediscovery of visual wit as a relatively independent species of humour. The sculptors of the Middle Ages who created gargoyles as a relief from the tensions of faith; occasional draftsmen of the Renaissance and the Baroque; tribal craftsmen averting their own heady fears; the Daumier who noted Louis Philippe's resemblance to a pear—these and innumerable other artists through the ages understood that humour can be a matter of visual notation purely.

But many more artists have been illustrators of a humour which either stemmed from verbal descriptions or could be conveyed equally well in words. We think at once of the Dutch and Flemish masters for whom the more intimate functions of the body were such appealing themes; of the later satirists who borrowed from the theatre such comic personages as The Ailing Female, The Miser, and The Hypochondriac; of the genre painters of the nineteenth century, so tiresomely devoted to homely, long-winded anecdotes. In our own century, however, a few important artists have brought humour again within the separate range of plastic expression, and among these Klee, Miró, and Calder are outstanding.

All three artists have assigned the written word to

(Continued on page 181)

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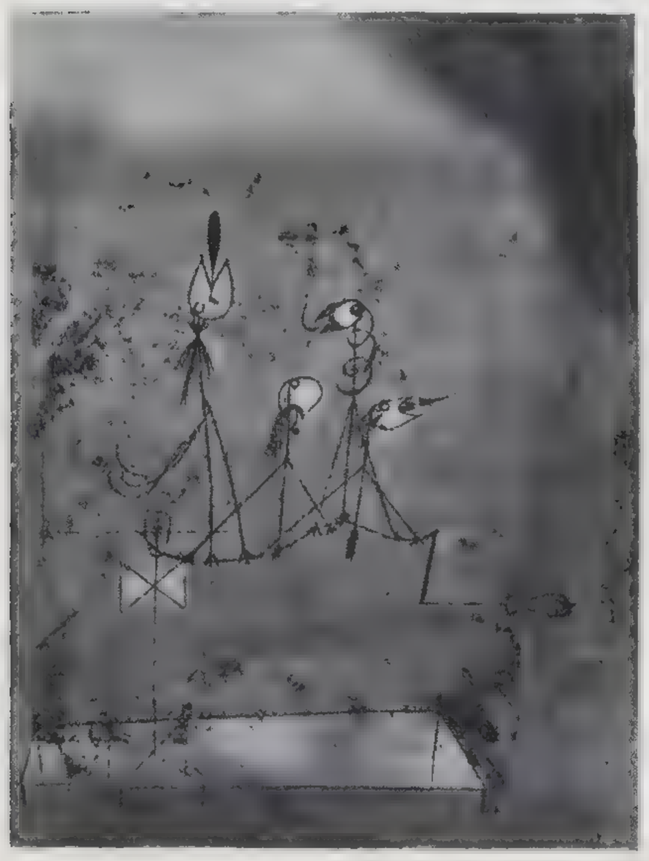
THREE ARTISTS

(Continued from page 178)



MUSEUM OF MODERN ART

"TWITTERING MACHINE," 1922, BY PAUL KLEE

a rôle of intensifying accessory instead of dominant source. No one, of course, can deny the importance of the title, "Twittering Machine," for the Klee painting. The image is laughable to begin with, but to enjoy it fully we must know what manner of machine is shown. Yet once the subject is identified, visual expression takes over completely, and what is portrayed is not a literary idea but an auditory experience, as often happens in Klee's art. And note with what extraordinary subtlety the sound of the image is conveyed. The bird with an exclamation point in its mouth represents the twitter's full volume; the one with an arrow in its beak symbolizes an accompanying shrill-

COLLECTION OF MR. AND MRS. H. GATES LLOYD

"PERSONS MAGNETIZED BY THE STARS WALKING ON THE MUSIC OF A FURROWED LANDSCAPE," 1939, BY JOAN MIRÓ

ness—a horizontal thrust of piercing song. Since a characteristic of chirping birds is that their racket resumes as soon as it seems to be ending, the bird in the centre droops with lolling tongue, while another begins to falter in song; both birds will come up again full blast as soon as the machine's crank is turned. The aural impression of thin, persistent sound is heightened by Klee's wiry drawing, and his colour plays a magic part, forming an atmospheric amphitheatre which sustains and amplifies the monotonous twitter.

The title of a Miró is more elaborate. It is called "Persons Magnetized

(Continued on page 182)

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THREE ARTISTS

(Continued from page 181)

by the Stars Walking on the Music of a Furrowed Landscape." The title is not used in this case for purposes of identification only, but also to provide a poetic, verbal accompaniment, in the proto-surrealist manner founded by Marcel Duchamp, Max Ernst, and Giorgio de Chirico. But the humour is primarily visual with auditory overtones, as it is in the Klee, and if the words add to our enjoyment of the image, they do not determine the picture's content. It is helpful to know what causes the strange behaviour of Miró's three figures, but we need not know this to appreciate their giddy form. The creature at the left has surrendered to a celestial magnetism and is floating lumpily upward, in helpless apprehension. The one at the right, its neck grievously stretched, clings to the musical earth with a fearful effort, suggested by the dotted, trembling contours of its body. The central figure is an agitated witness of his companions' enchantment, and appears to be protected from a similar fate by a cloud of light colour above its head which insulates it from the pull of the stars. Yet even when we have deciphered or invented this much of a scenario for Miró's painting, we do not particularly keep the story in mind. The main impact of the image comes from an autonomous caricatural energy and from a precise balance of biomorphic forms.

Alexander Calder prefers the terse, descriptive titles used by Klee (and by Miró customarily, except in the latter's very recent works). Calder's *Cockatoo* may be admired as one of his most inventive sculptures even before we know its name. Yet in this instance the identifying label is perhaps more closely related to the inception of the image than is the case with either Klee's painting or Miró's. We can not say for certain, nor can the artist himself, whether a memory of a cockatoo inspired Calder to recreate its appearance in abstract terms, or whether he completed his mobile and was then struck by its resemblance to an exotic bird. It seems more likely, however, that the former sequence is true. Far more than Klee or Miró, Calder depends on an uncanny sense of observation to generate his sculptured forms, especially when these forms refer to birds, fish, mammals and other animals, as they very often do. (It may be argued in fact that his American vision is matter-of-fact, in the literal sense of the phrase, by comparison with Klee's Germanic cabalism or Miró's Catalan fantasy.) In any case, our pleasure in Calder's image is greatly increased by our recognition therein of the cockatoo's vain, nervous cockade, its counterbalanced tail, and chunky body. Nevertheless, the image is overwhelmingly visual in conception, and if we did not know its explicit references, we would still respond to the gayety of its fluttering wires, the appealing flamboyance of its heavy base.

If all three artists are among modern art's finest humourists—and they are, of course, much more than that—there are important differences in the quality of their wit. Of the three, only Klee was mystic in the intensity of his laughter. In a previous book on Klee's prints, I referred to his "spirituality of humour," and I can now find no other term to describe the ethereal nature of his perception. It is true that many of his pictures are based on specific incidents or observed natural phenomena, so that he never lost contact with reality altogether. But his vision was transcendental, and he achieved in the end almost religious profundity of humour. Deeply musical, he seemed to translate optical sensation into another language, communicating with the very core of our consciousness. He was assuredly the greatest, incomparably the most varied, visual humourist of our time, and his own brilliant accomplishment is described in a quotation from Gogol which Klee included in his diary for 1904: "There is a laughter which is to be put on the same dignified level as higher lyrical emotions, and which is as distant as heaven from the convulsions of a vulgar clown."

By comparison with Klee, both Miró and Calder are earthy in humour. The art of both abounds in sexual references which are altogether physical in nature. Both men, indeed, show a simple, animal pleasure in the physiological aspects of life, a directness of response to natural forms which contrasts with Klee's immense cultivation of spirit. Their art is less meditated than Klee's and narrower in emotional scope, but within its limits it is extraordinarily fresh and vigourous; it has a carrying power and heartiness to which Klee did not aspire. Both men have proved time and again that abstract art can be a vehicle for rare humour, and it was in part their historical function to break away from the deadly seriousness of the cubists and of later artists like Mondrián, and to restore playfulness and comedy to the repertory of abstraction. In so doing, however, they have sacrificed nothing but austerity; their humourous works are as inventive in the formal sense as those which they complete in a more solemn vein.

Klee, Miró, and Calder—what era can boast three comparable humourists who have been at the same time among the foremost stylistic innovators of their time? With them, at last, humour reestablishes its place in the fine arts, the eminent place to which these three artists and their precursors in earlier centuries have richly entitled it.

[EDITOR'S NOTE: *This is a chapter from James Thrall Soby's forthcoming book,* Contemporary Painters, *to be published this spring by the Museum of Modern Art and Simon & Schuster. Mr. Soby, Chairman of the Museum's Department of Painting and Sculpture, is now in Europe selecting works of modern Italian art for a major exhibit at the Museum next year.*]

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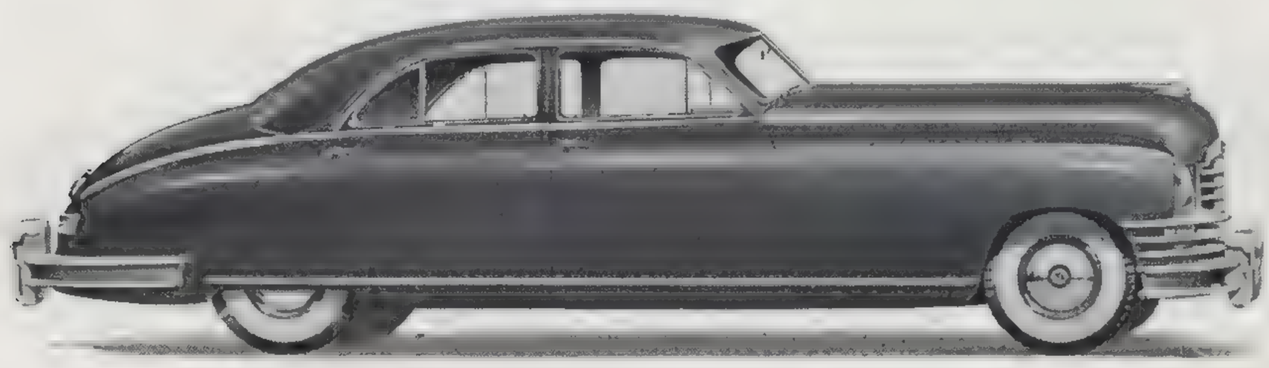

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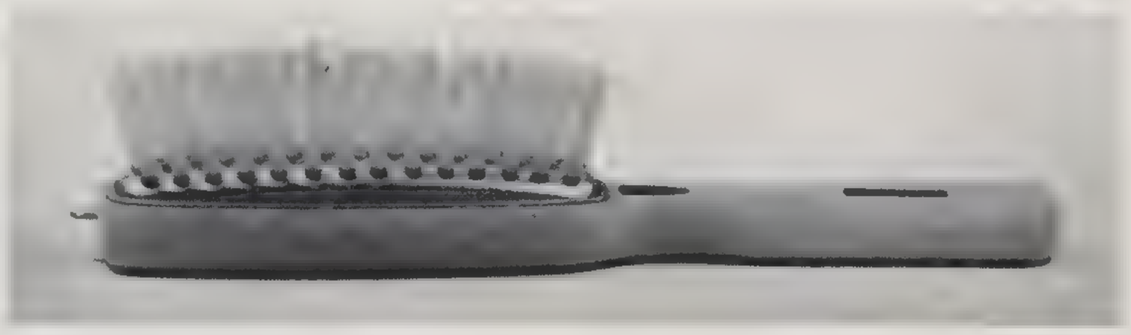

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CONSTANTIA

(Continued from page 128)

done," she said, as she sat down again. "Let's see—where were we?"

"Oh, I was telling you that I ought to go into retirement—or perhaps you were telling me that—if I am ever going to accomplish anything," I said. "But I do need moral support. That's why I'm here."

She was silent awhile.

"I'll tell you something that may help and it may not. You grant that I am a happy person? I'll tell you why. Perhaps because you are a mere youth—"

"Nearing fifty."

"Oh very well—a mere youth to me, at any rate. You are the only person I know who has never pried into my reason for leaving the concert stage. Robert, I never was a first-class pianist, and I knew it."

I looked at her in dismay. She was demolishing her own legend.

"The critics thought you were!"

"Yes, they were very kind. So were my audiences. But I knew better. I was involved in a clutter of external things that had nothing to do with my work, and finally I knew there was no way out—but this." She smiled. "I looked very beautiful from a distance, Robin." She gazed over the garden. "There was a flame-coloured dress I wore one night in Berlin when I played the Schumann A-Minor Concerto. . . ."

Picking up a fold of her skirt she examined it with astonishment.

"I believe it was this very dress! I have been using them up in the garden and this is the last. To think of that . . . Oh, I was charming, I assure you. I loved the work, too—the hours of practising. But I came to love the interruptions better. Soon it was all interruptions. I deceived myself for a few years, and then I knew that I was merely trying to be a great personage.

"That is a common mistake these days. I think the cause of it is the increased skepticism concerning a life hereafter. If people believe that death is the end of everything, why then they become desperately anxious to make a deep impression before their time runs out. That's why they have engagement pads—or become dictators. It is the current mania and runs the whole gamut from silliness to wickedness—from Hollywood to Hitler and Stalin.

"A person who lives under the perspective of immortality can be reasonably at ease in this world. He knows there is no hurry. But, dear me, if we are going to die for good, let's look to our laurels at once. Everyone is trying to be heard before it is too late: 'Here I am! Don't forget me!' "

She stopped and put her hand on mine. For a moment it seemed as if the afternoon were a vast sea of peace; the shadows had lengthened on the grass like a still tide.

"The only way out for me, Robert, was what you might call Quietism. I was not a great artist. But I am an immortal soul—and an excellent gardener!"

She paused, then added with some irritation, "I have never regretted it, especially when I listen to modern music. Bach, Mozart, Beethoven, Brahms—we know that these masters felt their music to be only the prelude to eternity. The stuff that passes for music nowadays is the same noise you hear at a cocktail party—a screaming competition for attention. 'Listen to me; I'll blast your ears off if I have to, but you *must* listen to me!' "

She got up. "What a vehement old creature I'm getting to be! A crank, I fear. Let's have some tea."

"And what about my engagement pad?" I asked.

"I'd almost forgotten you had one. I haven't any, and if I did have one, tomorrow would find it in the garbage pail. But yours is your own business."

"Make it your business, Constantia. That's what I'm here for. Haven't you ever guessed that I have no backbone of my own?"

"You mean," she said slowly, "you can't quite convince yourself that a drastic change in your life is necessary. Like most people, you think you can make an agreeable compromise between inner and outer things. I tell you you can't.

"You think you are being kind in putting in an appearance and wasting time, that people's feelings would be hurt if you refused invitations and missed committee meetings and didn't show up with the others. You won't be missed at all. You may be criticized, but you will not be missed. No one is missed. Not even the dead—for very long. I know that. What you are really afraid of, underneath, is being forgotten or overlooked. And that, my lad, is Egotism."

The long look, half-questioning and half-smiling, which she gave me was the signal that her mood was changing and that she had no more to say. She did not reveal everything about herself by any means, only as much as would be of use to me in my perplexity. I forget what we talked about afterward. We left the garden behind us, and I was never to see it again.

During the weeks that followed I gradually put her suggestion into effect, and I found that it coincided exactly with the new life I had been unconsciously desiring for a long while. I simplified my life nearer to the basic elements of happiness and hard work—which are almost synonymous. Sitting here in my study, with uninterrupted days of work stretching behind me and ahead of me, I have set down as well as I can remember just what she had to say.

The winter after my visit, Constantia died. From letters and occasional meetings with her neighbours, I gathered that they misconstrued her death as they had her life. They decided that because of her dreadful error in abandoning her career, life had had increasingly less meaning for her and that she had wanted to die all along. She had died very quietly and of no known malady. She was a dear, dear creature, but so very eccentric!

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WESTERN EUROPEAN UNION

(Continued from page 131)

Q. How does the Union expect to get results?

A. If Russian aggression should take the form of armed attack, it could be met by the armed force of all of the member countries. The Russian technique to date has not, however, been one of overt use of force, but rather one of encouraging small, trained Communist groups to take over the government of their own countries by bloodless revolution. That is, of course, much harder to combat than armed aggression because of the difficulty of proving that it *is* foreign aggression. Western European Union attempts to deal with the problem in two ways.

In the first place, it is trying, by raising living standards, to discourage the masses of the people from supporting Communism. People who are continually hungry, who can not afford medical care when they are ill, who lack decent housing and enough clothes to keep them warm, are much more likely to try totalitarian panaceas than those who are economically in a position to indulge in the essential of freedom. That principle has, of course, been recognized in the Marshall Plan. Western European Union is simply applying it to a particular situation.

In the second place, Western European Union is attempting to convince Communist leaders that it would be unwise to try to overthrow the governments of the member states one by one, by warning them that any such attempt is likely to be met by joint action.

Q. What kind of economic cooperation is involved?

A. Cooperation to eliminate conflicting economic policies, to coordinate production, and to develop trade. No attempt was made to create a customs union of all five states immediately, since such a step would involve the solution of many difficult, technical problems. The Benelux countries are perfecting a customs union among themselves, of course, and for most economic purposes may be considered a unit within Western European Union. That simplifies the problem somewhat, because it means that the economic policies of three, rather than five, units need to be brought into line with each other.

Q. Does it conflict with E.R.P.?

A. Western European Union does not conflict with E.R.P. or with any organization set up by the European countries to implement E.R.P. E.R.P. is designed to give U.S. help to European countries which will help themselves and each other. Western European Union is one way by which a group of European nations *are* planning to help themselves and each other. These nations are not limiting their economic cooperation to the members of Western European Union, however; they are also working with eleven other European countries in the E.R.P. program.

Two other points should be noted. First, while E.R.P. is a short-term program to be completed in a few years, Western European Union is expected to last for fifty years, and perhaps longer. Second, Western European Union is much more than a device for economic reconstruction; essential parts of it are the mutual assistance agreement and the agreement to work together toward the solution of a variety of political and other problems.

An expansion of Western European Union carries no threat to E.R.P. Every increase in membership will enlarge the area in which freer trade can take place, and thereby contribute to the success of E.R.P. If, for example, Italy should join, and should carry out the contemplated customs union with France, that would further the ends of E.R.P. also.

Q. Will it not undermine U.N.?

A. No. Both the Western European Union and the Inter-American System provide for close political, economic, social, and cultural relationships between their members, as well as for mutual assistance in case of armed attack, and for consideration of what should be done in the event of threat of aggression. Western European Union seems, however, to contemplate a closer economic association of its members than the Inter-American System.

The Charter of U.N. permits the existence of regional organizations which are compatible with the principles and purposes of the Charter. It encourages regional settlement of disputes, and allows a limited use of regional organizations in applying sanctions.

Article 51 of the Charter authorizes states to defend themselves individually or collectively when attacked, until the Security Council can take action. The Brussels Treaty provisions for mutual assistance are entirely compatible with this article. Provisions of the Union with respect to economic, social, and cultural cooperation make clear that the intent is to supplement, not to supersede, the work of U.N. agencies.

Western European Union is the result of the fact that the basic agreement of the Big Five on which security under the Charter was expected to rest has failed to materialize. Given the veto, the Security Council can not be expected to protect any member against direct or indirect aggression by any of the permanent members of that Council. That means that security against aggression from that source will have to be found under Article 51—that is, outside the Security Council.

Q. Will it not widen the gulf between Russia and the West?

A. Regardless of the door at which history may ultimately lay the responsibility for the existing gulf, the fact remains that it did exist before the Brussels Treaty was proposed. Bevin indicated in his January speech (before the Czech *coup*) that: "Anything which the British Government does now will not be directed against the Soviet Union or any other country, but we are entitled to organize the kindred souls of the West, just as Russia has organized the kindred souls in the East."

(Continued on page 190)

Every face sends out its own magic

The delightful magic of her friendly self comes right out to meet you in Mrs. John Roosevelt's lovely face.

Nothing reveals the *inner You* so truly as your face. It can send out from you an aura of sparkle and brightness that makes everyone happier just for seeing you. But—to keep your face heartwarming and lovely, you need to give it help.

Never miss the precious few minutes of daily care that keep your facial contour firm, your skin clear and bright. Especially now, when fashion says complexions should look softly pink and pretty, your face cleansings should be *particular*. The new "Outside-Inside" Face Treatment with Pond's will set your skin glowing like a rose.

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Don't, don't dim it by halfway care. This "Outside-Inside" Face Treatment gives the lovely, *thorough* beauty-cleansings faces *need*.

Acts on both sides of your skin

As with a window pane, it is not enough to clean your skin on one side only. From constant study of the needs of facial skin, Pond's brings you this "Outside-Inside" Face Treatment that *acts on both sides of your skin at once.*

From the Outside—Pond's Cold Cream works for you. It wraps softly around surface dirt, and make-up, as you massage—sweeps them *cleanly* away, as you tissue off.

From the Inside—each step of this face treatment stimulates beauty-giving circulation. Tiny blood vessels speed up their important work.

Twice daily—*always* at bedtime—give your skin this Pond's "Outside-Inside" Face Treatment:

Hot Water Stimulation

Press face cloth, comfortably hot and wet, against face—to stimulate blood flow to skin.

Two Creamings—to "condition" skin

1) Cleanse . . . Work Pond's Cold Cream briskly over warm, damp face and throat to sweep dirt from pore openings. Tissue off.

2) Rinse . . . With more Pond's Cold Cream massage briskly to rinse off last traces of dirt. Tissue off.

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Look now at your face, pink-flushed—prettier! Yes—*this* is beauty care you'll never want to skip—because *it works!*

Remember . . . the YOU that others see first is in your face

Never think it is just vanity to develop the beauty of your own face. Beauty's self-disciplines can make your whole personality grow. When you look lovely—you feel a happy confidence. It sends a magic sparkle out from you that brings the real YOU closer to others.

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WESTERN EUROPEAN UNION

(Continued from page 188)

Q. What does this mean to the United States?

A. E.R.P. is expected to lay the economic foundation for Western European Union. We have undertaken no military guarantee of the Union, although President Truman, in his speech of March 17, stated: "This development deserves our full support. I am confident that the United States will, by appropriate means, extend to the free nations the support which the situation requires. I am sure that the determination of the free countries of Europe to protect themselves will be matched by an equal determination on our part to help them do so." This country now recognizes that it is dangerous to the security of the United States to allow a potentially unfriendly power to control all of Western Europe. That means that we have an important strategic interest in the survival of the members of Western European Union, as well as of other countries in the area.

Q. Can it save Western Europe from Communism?

A. That is something that time alone can tell. It clearly can not do so without our economic assistance; it may not be able to do so without some assurance of military backing from this country. One thing, however, is certain: any group of states centering about the two most important nations in Western Europe today is in a better position to combat the activities of Communist minorities through their united efforts than any single nation would be alone.

One of the prerequisites for the survival of a democratic way of life today is confidence: confidence that the familiar patterns of democracy can be made to meet the material and other needs of the people, and confidence that democracy is and can remain strong enough to prevent the usurpation of power by minorities whose avowed purpose is to destroy it. Insofar as Western European Union is able to build up this confidence, it is contributing directly and in an important way to the victory it seeks.

[EDITOR'S NOTE: *Professor Ball, at thirty-eight, is the youngest full professor at Wellesley College. She is small, dark, and gay, with a sardonic sense of humour. Her career in the field of international relations goes beyond the academic; from March, 1943, to August, 1944, she was a specialist in international organization for the Department of State. She was also a member of the International Secretariat at the San Francisco U.N. Conference. This summer Dr. Ball will add to her academic agenda by lecturing at Johns Hopkins University.*]

THE SITWELL CASTLE

(Continued from page 134)

cushion which had accompanied him on so many journeys to the British Museum still reposed hanging there like a trophy. Next door, in the Hall of Gonfalonieri, which had been his study, the books were in confusion, the floor was littered with charters and deeds relating to my English home and the manors we hold; while, worst of all, his white notebook, full of intimate facts and stories of his life, and containing in particular a very full list of my own shortcomings and an exposition of his views on them, had been abstracted by someone for a memento—and in case by a coincidence a kind reader of Vogue, in any part of the world, should come across this large volume bound in a rather time-stained vellum, with the name *George R. Sitwell* written within, on the first page, in a fine but crabbed hand, I here appeal to him to inform me.

Other alterations, too, in the outward aspect, and in the general *ambiance*, had to be registered. The piles of stone cannon balls of various sizes, which my father had, at an advanced age, collected with such boyish pseudo-Gothic ardour, and caused to be arranged in pyramids, had been disturbed. One, even, had disappeared, its components being thrown, one by one, down the well in the Great Court.

To this well, known locally as the Well of Polidora, a curious tale attaches. In the forties of the last century, when Montegufoni had just become a village, Polidora, the beautiful wife of one of the peasants who lodged there, threw herself down the well in a fit of madness. There was little water in it, and her body was not discovered until the next day. Her husband, who was devoted to her, descended into the shaft and secured her body, which he fastened to a pulley worked by two friends from the court above. But as the burden neared the top, the rope broke, and the corpse, falling on the husband, still in the well, killed him.

As I stood by the well, wondering once more about Polidora and her fate, another change became evident, for I heard, a little way off, a familiar music, but an unfamiliar tune. There could be no mistaking that rustic bellowing of brazen serpents; it must be, it *was*, the *Societa Filarmonica de Montegufoni!* Formerly this band had belonged to the Castle and then it had, in Mussolini's day, become a Fascist organization.

"What are they playing?" I asked my friend Guido.

"The Communist Hymn."

"But surely it's not the *same* band, the *Societa Fascista?*"

"Well, what would you do, Signor Barone? They are the only ones who know how to play!"

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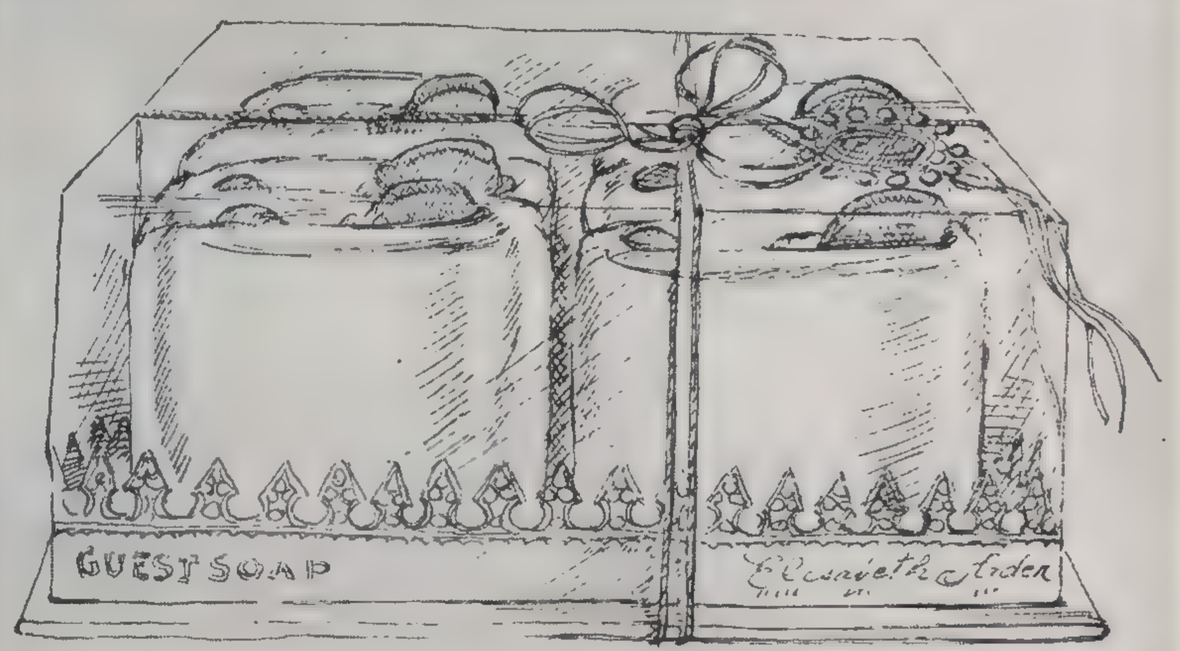
DISCOVERIES IN BEAUTY

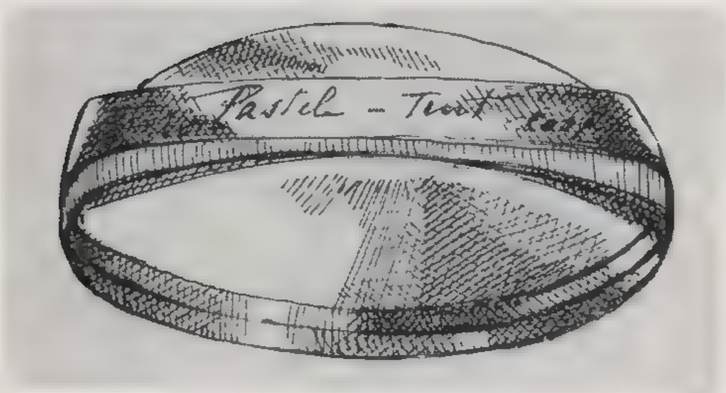


To place: in the soap tray of a powder room or in the hand of a considerate hostess, Elizabeth Arden's little soap ponies. Six prancing blue steeds, wreathed in pink, wrapped in a handsome transparent box with gold ribbon and an impressive wax seal. Each of these miniature soaps is scented with Blue Grass fragrance—each is done up in pink cotton. Altman's.

"Two for the Show" is what Dorothy Gray calls a neat little red leather case that holds a lipstick and tiny flacon of perfume. The lipstick involved is Elation, new light-bright lip colour (see page 83 of the April 15 issue for its spring imprint). Elation perfume has a light, wide-awake sort of scent, and there is enough of it to take care of fragrant retouching during an evening. Elation partners and case make a compact unit. B. Altman has them.

DRAWINGS BY DE MARSAN

Treasure as you would a treasure these precision-perfect manicuring implements in a butter-soft leather case. This wherewithal to nail (and eyebrow) beauty was designed by Wiss. And each piece from nail scissors to tweezers knows its job and does it well. This discovery in a series of pastel leathers at Bloomingdale's.



Above: Coty's new Pastel-Tint foundation aptly done up in a pink-and-blue plastic case. How it works: it is applied easily with the fingers, is non-greasy, non-drying, can be reapplied during the day *without* removing make-up. Pastel-Tint is at Bonwit Teller.

This little comb is a handsome combination of *real* tortoise shell and delicate gold bands. $15, tax inc. Bergdorf Goodman has them.

"Coordinated Makeup from Top to Toe" is inscribed on Elizabeth Arden's new beauty box and it's all so very true. Inside the box: Sleek, Velva Leg Film and Buffer, Bath Mitt, and the new Sun Gold make-up.

BAMBOO

Romantic new Volupté compact... inspired by the slender, swaying trees on the beach at Tahiti. In the unique way the metal has been polished, there is caught the strange shine of the moon as it reflects on the interlacing bamboo.

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STERLING SILVER...TO GIVE

(Continued from page 150)

Top row, left: Modern American ladle, $4.75 at Plummer's. *Top row, right:* Modern English interpretation of a graceful, curving sauceboat, $55, Underneath, used as a little tray, one of Wallace's sterling silver butter plates shown on page 150. Both from Plummer's.

Bottom row, left: Frank M. Whiting's sterling silver water pitcher. It has a delicately elongated lip, a widely looped handle, a gadroon base. $125 at Plummer's. *Bottom row, centre:* From England, a George III silver candlestick. $150 for the pair, from Plummer's. *Bottom row, right:* Tuttle's miniature "milk can" cocktail shaker of silver. $160 from Georg Jensen.

MATTER

Above, left, below: Details of the silver shown on pages 150 and 151. *Above (left to right):* Reed & Barton's "Pointed Antique" demitasse coffee spoon. Wallace's "Grand Colonial" oyster fork. Gorham's "English Gadroon" iced-tea spoon.

Above (left to right): Fluted spoon for sugar, jams, jellies. Made by Wallace in "Grand Colonial" design. The steak set is by Towle, "Silver Flutes" pattern. *Right:* A cold-meat fork, matching serving spoon, both made by Towle in the pattern called "Craftsman."

All prices include Federal tax.

THE BEHOLDER'S EYE

(Continued from page 129)

party away. Joe was sorry to see them go and made a mental note to look out for them later on. It was all too rarely that he saw a woman who was entirely self-possessed, truly mature. The only trouble with seeing an occasional one was that it made all others seem dull and obvious. And surely there had never been a city so full of lovely, shallow women.

He was still in the middle of that thought and getting nowhere with it fast, when he saw a girl in her early twenties come hurrying down the hall. When she reached the entrance, a young man in a dinner jacket cut so square that it looked as if he were wearing football pads, came forward and said in an eager All-American voice, "Hi, Sally."

The girl twittered and ran her hand casually through her short hair. "So sorry, darling—I know I'm half an hour late, but I simply couldn't get away!"

The young man smiled weakly and they walked off into the ballroom.

Mentally Joe took off his hat to the fellow for his patience. Joe could see no reason whatever for any girl's being late for anything. Either it was a deliberate pose (implying phony sophistication), or else it meant that she was poorly organized. Both of which, in Joe's book, were equally unbecoming.

An elderly, greying man and his wife next came into view. He was distinguished in that wholly American way, still-pink cheeks, very white moustache, very starched linen. He was holding the woman's arm, not guiding her or leading her but escorting her.

They stopped and Joe saw the woman's face. It was much too made-up, the cheeks were stiff like old cardboard, and her mouth was a tight little rosebud that gave her the look of permanently whistling. She had on two too many diamond bracelets, and the backs of her hands were wrinkled like old prune skins. She said something and the man leaned forward attentively; then he smiled and gave her arm a gentle little pat. She looked up, smiled back, and suddenly, in that instant, she was no longer ridiculous, but a woman deeply loved.

Joe thought, how easy it is to frame a woman romantically, and how few men ever bother to do it. And when they do bother—what is it? A mouthful of extravagant compliments and a couple of orchids. But that's not enough. It is the small, unflashy gesture of gallantry that is important. Making sure that she never feels left out; acting as a buffer between her and unbecoming situations. Of course it works both ways. Joe knows one woman, an unusually wise one, married to a man who, when you see him alone, is a heavy-handed bore; but when they are together she is so adroit she creates the impression that he is charming, stimulating.

Joe's mind started wandering down this avenue of thought when an exciting-looking, long-legged blonde and a short, dapper, rhumba-dancing South American came on the scene. She wore a strapless evening dress and she had soft, well-rounded shoulders. Her brow was wide and she had a rather pouty mouth, with slow-moving lips. She looked to Joe like a girl without much humour.

They were joined almost immediately by a striking looking woman in a tight-fitting grey tulle dress. She was, Joe judged, about twenty-eight. She had dark, deep-set eyes, high cheekbones, and soft, rounded lips, so perfectly painted that they might have been done by a professional artist. Like Caroline, she held herself magnificently.

She said hello to the blonde; the South American kissed her hand. Then she beckoned to a passing waiter. He was a tired, elderly man with small, watery eyes. She asked him something and, very politely, he shook his head. A shadow crossed her face, giving her a sudden angry-animal look, and without a word, she turned her back on him. The gesture was so rude and imperious that it made Joe, half-hidden as he was, strangely uncomfortable.

Let them be unpunctual; let their hair be full of smoke; let them have no humour; but give them good manners. Yes, he thought, taking a long drink and starting to feel restless, that is a *must*.

In a few minutes he saw his own party coming down the hall. There were his host and hostess, a very horsy couple called Newcombe, an effective-looking woman in white wearing a sari over her hair, two unknown young men, and one of the most photographed of the current crop of débutantes. Joe had met the débutante before and he was afraid she was beginning to believe her own press notices.

He finished his drink and was about to step out from behind the curtain when he decided to take another look at the woman in the sari. It was a way of dressing that, as a rule, didn't appeal to Joe very much. It was a little too special; somehow he had always felt that women who wore too unusual clothes or were too perfectly dressed could never have much humour. How could any woman sit seriously in front of a mirror and put on some of the fantastic hats, or fuss with the weird hair-do's with the strange combs, and still keep a straight face? It isn't that clothes in themselves are funny, but taking them too seriously is.

He put down his drink and straightened his tie. The woman with the sari had intelligent eyes and an amusing mouth. Her skin was ivory white and the rich colours of the headdress heightened the delicacy of her features. For a moment, as Joe watched her, he couldn't think of the one word that described the quality that she had so strongly—then it came to him. It's allure, that's what she has, he thought to himself with a half smile. Allure.

He hesitated, then he felt a flicker of excitement. This wasn't going to be such a dull party, after all. He stepped out from behind the curtain and, putting out his hand, said hello to his hostess.

FOR THE BRIDE'S MOTHER

The new, accepted, ten-inches-from-the-floor dress length is a special pleasure for the mother of the bride; gives her exactly the degree of formality she needs, makes her "wedding dress" useful all summer long. Here are three such dresses, any of which might also serve as a second-wedding dress.

Left: Grey Swiss eyelet embroidery over a pink slip; pink hat, gloves, and belt-rose. Dress, by Eta, $315; Altman.

The mother of the bride (or the groom!) might wear, for the wedding, and later, pale sheer rayon *(right)*, sleeves and neck banded by loops. To wear with a small or large hat, bracelet gloves, perhaps a fur stole. Dress designed by Fred Greenberg. $60. From Lord & Taylor.

For a city wedding (after, too), her mother might well wear the black-dotted grey chiffon dress and jacket *(left)* with a sweeping high-brim hat, gloves, and opera pumps all black. Dress designed by Eta. $185. From Bonwit Teller.

WEDDING PLANS

(Continued from page 143)

The exceptions to the rule that the groom's family must not give the wedding, are unusual circumstances which are well-known to the community, or easily explicable. For example, a bride whose parents are foreign residents might be married in her mother-in-law's house, particularly if the parents of bride and groom were friends.

So much for the sterner customs—we come now to the more romantic ones.

There are simple weddings and elaborate ones, but if there is to be a wedding and not just a marriage, certain elements are indispensable to both. A marriage can be performed quite simply in a judge's or registrar's office, or, better, in a church empty of all but the clergyman, the couple, and the two witnesses. And the bride and groom can leave together with only the clergyman's blessing; but this is not, according to Webster, or any woman's conception, a wedding. For all weddings, these are essential:

1. A religious ceremony.
2. A father, brother, uncle, cousin, or other male relative to give the bride away.
3. A best man for the groom.
4. At least one attendant for the bride.
5. A bouquet for the bride.
6. A ring for the bride.

And, if possible,

7. A reception—no matter how small—which need only entail a wedding cake and a drink in which to toast the bride.

Such a wedding, provided that the inflexible rules concerning invitations and announcements were followed, would be in every sense perfectly "correct." It might lack some of the beauty that ritual and wedding dress, flowers and music, can give to the ceremony. It might lack some of the gaiety of waltzes and wedding guests, but it would be completely in accord with modern social usage. And, if it were full of a warm spirit of affection and love and kindliness, it might be a far more pleasant memory than a cold wedding of the most elaborate perfection.

HOUR AND DATE OF THE WEDDING

The hour for the ceremony varies in different sections of the United States; in the East and North most weddings, both formal and informal, take place either in the late afternoon, about half-past four or five o'clock, or at noon (this is more usual for Roman Catholic weddings). In the South and West, perhaps because of the climate, weddings are in the evening, usually at eight o'clock. These are the traditional hours for weddings, and to depart too widely from the hour that is customary in any community is apt to raise many questions about procedure from guests, caterers, and all the others concerned.

The date or season for the wedding is entirely a question of church procedure and personal convenience. The most formal wedding is one given in a big church, in a big city, during the "season" and not during Lent. But the season varies in each city and, again, it is wise to follow local procedure.

THE RECEIVING LINE

The traditional receiving line consists only of the bridal party (minus the best man and ushers), in this order: half the bridesmaids, the maid-of-honour (at the bride's right), the bride (at the groom's right), the groom, and the rest of the bridesmaids.

The mother of the bride stands at or near the door, with the groom's mother next to her, greeting the guests who have come to her house and introducing to the mother of the groom any of the guests who are strangers to her. The two fathers, meanwhile, are circulating around the rooms, or standing not far from their wives (but not *beside* their wives except possibly the father of the groom, who may not know many guests).

According to the custom of formal weddings, a butler, standing near the door, asks each guest his name and announces it clearly, so that the bride's mother and the bride can both hear it. But it is a custom with no basis other than convenience and, at small weddings, can quite easily be dispensed with.

THE AFTERNOON RECEPTION

At afternoon weddings, and particularly after a wedding and reception at home, there need not be a seated bride's table unless there is really plenty of room. When all the guests have been received, the bridal party goes over to the table where the refreshments are, or to a table specially fixed for them where they will be served. With the bridesmaids and ushers, their parents and friends around them, the bride and groom stand together while the bride cuts the cake. After the first piece has been eaten by the bride and groom, everybody else has a piece, and the toasts begin, and then the dancing.

At a very large reception, all the food probably could not conveniently be put on one table with the wedding cake, even if there were many waiters to replenish the dishes as they were emptied. In this case (and at big country weddings), the guests sit at small tables.

If there is not enough room for small tables, the wedding cake and the food for the bridal party may be put on a table separate from the rest of the food, or even in a different room. For convenience's sake, the champagne or punch should always be served by the waiters, or set on a separate table, unless the wedding reception is really very small. There should always be, in addition to the champagne, something non-alcoholic —hot tea in cold weather, iced tea or fruit punch in summer.

At small wedding receptions, the guests will wait on themselves, but at big receptions, the waiters often bring served portions to the

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WEDDING PLANS

(Continued from page 197)

guests—little plates with a selection of sandwiches at a tea, for example, and plates of ice cream. The idea behind this arrangement of the service is obviously not that the guests are being served according to any form, but only that tables are there for their convenience and that waiters will help the younger men-guests in seeing that everyone is fed.

MENUS FOR AN AFTERNOON RECEPTION

The food usually given at modern receptions is extremely simple. Whether there are three hundred guests or thirty, this is the most frequently used menu:

Tea or coffee—or both
Sandwiches
Little cakes and cookies
Punch or champagne
Ice cream or water ice
(This is sometimes omitted)

The cakes are small, and easily eaten in a bite or two; "Madeleines" are perfect. The sandwiches might be made of brown and white bread with cream cheese, or white bread with finely-sliced chicken, smoked turkey, paper-thin Virginia ham, or *pâté de foie gras;* or, in summer, cucumber, water cress, or tomato. They should be very small and thin—square, oblong, or triangular. Others may be made of thin white bread, spread with plain sweet butter and cream cheese, or cress, and made into little rolls. This is really enough, but here are three menus for a buffet meal, which are particularly practical if guests have come from a distance. Any of these would be appropriate.

Ham mousse (or aspic of chicken)
Celery and apple salad
Water ice
Tea or coffee and cakes

Pâté de foie gras in aspic
Plain salad
Ice cream
Tea or coffee and cakes

Chicken (or lobster or shrimp) salad
Ice cream in individual moulds
Tea or coffee and cakes

With the addition of hot soup—and the omission of tea—these menus may also be used for simple wedding breakfasts in hot weather.

Here are five menus more elaborate for formal wedding breakfasts; the first two might follow winter weddings at high noon.

Turtle soup
Roast turkey
String beans
Cold Virginia ham
Romaine salad
Ice cream with ginger

Consommé
Crabmeat Newburg
Breast of guinea hen
Green salad
Strawberry mousse

Both these menus are the longest and most elaborate one could possibly find in normal society today. Much more usual, even for a formal

(Continued on page 199)

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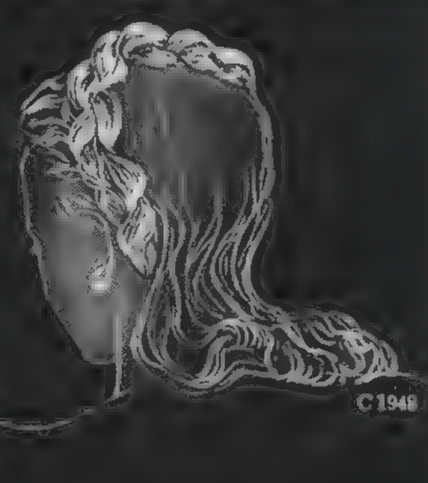

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WEDDING PLANS

(Continued from page 198)

breakfast, is a menu such as these:

Consommé
Squabs en casserole
Peas
Vanilla ice cream

Consommé Madrilène
Virginia ham (served hot or cold)
Russian salad
Ice cream
Melon
Breast of chicken (hot)
Endive salad
Orange ice

Coffee in small cups is served at the end of the breakfast.

LINEN FOR THE BRIDE

In our grandmothers' time, trousseaux lasted a lifetime. There were dozens of sheets, all beautifully monogrammed; dozens of face towels, fringed and embroidered; and at least a dozen white damask tablecloths, in different sizes.

Modern trousseaux are rarely like this, and if they were, modern linen closets could not hold them. But every bride should have enough linen to start housekeeping with—and a little lavender to put on her shelves! The following list is a minimum.

Bed linen:
8 sheets for a double bed, or 12 for two single beds*.
8 pillowcases, or 12 for single beds.
3 blanket-covers—silk or thin muslin —or 4 for two single beds.
3 quilted mattress protectors, or 4 for two single beds.
*Twelve is the minimum if there are only two beds in the house. But if there are other beds for which the same kind of sheets will be used, the minimum is four sheets to a bed.

Bath linen:
8 bath towels.
8 face cloths.
4 bath mats.
12 linen or terry cloth face towels.
6 small linen hand-towels for guests.

Kitchen linen:
12 linen dish towels for glass and fine china.
12 heavy dish towels for pots and pans.
12 dish cloths.

Table linen: This is the most complicated of the linen lists, because table linen is open to many variations. If one did not want to bother with linen mats or tablecloths, one could buy cork, straw, Cellophane, or mirrored mats, and the minimum list of table linens would read as follows:
12 large dinner napkins (about 24 inches square).
12 smaller napkins for luncheon or breakfast (about 15 inches square).
12 very small napkins for tea or for breakfast in bed.

If one likes linen mats, to the above minimum should be added:

(Continued on page 200)

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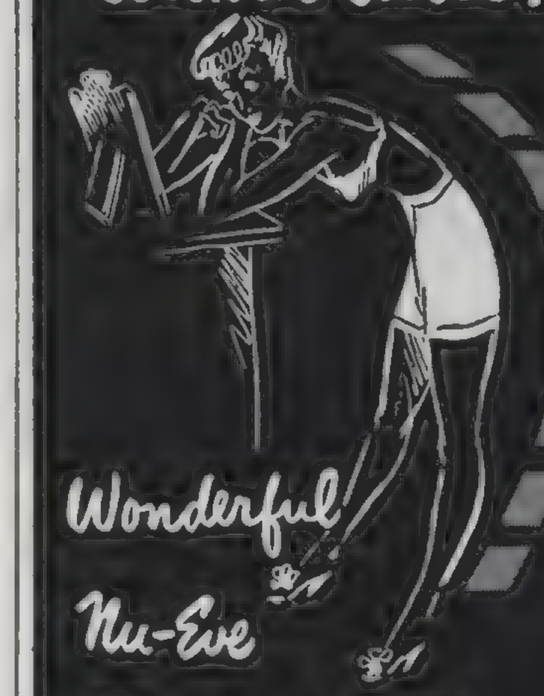

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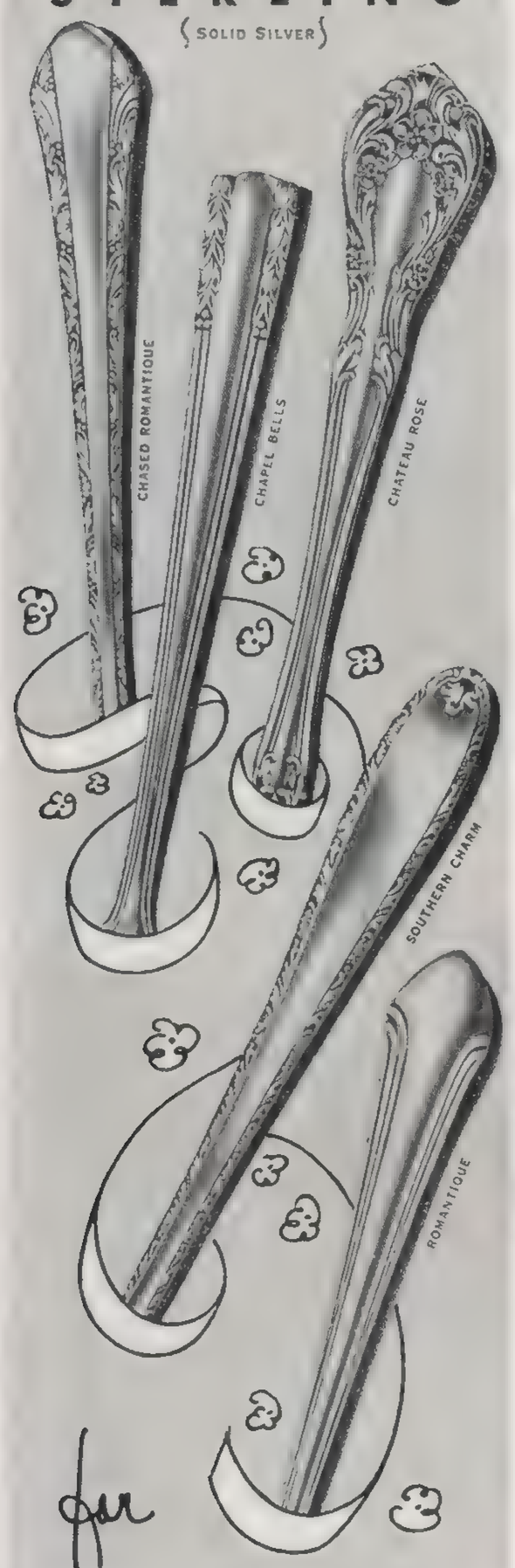

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WEDDING PLANS

(Continued from page 199)

3 sets of linen mats for luncheon or small dinners.
1 set of linen mats for dinner parties.

MARKING THE TROUSSEAU

Abiding by the same principle that rules the whole wedding tradition, all the bride's linen and silver should be marked, if at all, with her maiden initials. In the matter of the trousseau, the custom arises from what was once a practical reason: earlier generations of women worked for years, almost from the time a daughter was born, to prepare the linen against her wedding day—and, obviously, it was impossible to know the groom's last name. Cynics have suggested a modern reason, too—the eventuality of divorce—but anyone who marks a trousseau with this in mind should clearly not be getting married.

SILVER FOR THE BRIDE

Here is a list of absolutely necessary flat silver, predicated on the assumption of a household of two in which never more than two guests will be entertained at the dining-room table. If one plans to have dinner parties of six or eight people, the list will have to be increased.
8 teaspoons, about five and a half inches long. (A double number of teaspoons is suggested because they are among the most useful pieces of silver.)
4 dessert spoons, about seven inches long, for dessert, cereal, et cetera.
4 large, oval-bowled soup spoons—about eight and a half inches long—which may also be used for serving (see serving spoons, below).
4 demitasse spoons, about four inches long.
4 large forks, about eight and a half or nine inches long. These are used for the main course at both luncheon and dinner, but they may also be used for serving (see serving forks, below).
4 smaller forks, about seven inches long, for entrée, fish, salad, dessert.
4 steel-bladed knives, about nine and a half inches long, for the main course.
4 smaller knives, about eight and a half or nine inches long—usually silver-bladed—for entrée, fish, salad.
4 butter knives, about six and a half or seven inches long—sometimes smaller.
A gravy ladle.
4 serving spoons and 4 serving forks, each about eight and a half or nine inches long.

There are, of course, many extra pieces which could well be added—salt spoons, oyster forks, perhaps iced-tea spoons, and fruit knives and forks. But these may come later.... The above list is a good sound beginning.

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(Continued from page 130)

which they can return, whose only crime is that of having been invaded by our common enemy. Now their children scavenge, and pander, and scramble for cigarette butts, to earn a precious piece of candy. They watch their parents jammed together, standing in trucks to be driven back and forth to work, jeered at by their former enemy.

Do we remember that all these children have, really, is a small secret hope of rescue? Their hopes are like the hope in Anton Chekov's story of Vanka, a nine-year-old boy who had been apprenticed to a shoemaker in Moscow back in the 1890's:

" 'Dear Granddaddy, Konstantin Makarych,' he wrote. 'And I am writing you a letter. I wish you a merry Christmas and everything good from the Lord God. I have neither father nor mother, you alone are left me. . . .

" '. . . take me away from here or I will die. I will grind your snuff for you,' he continued, 'I will pray to God for you, and if anything happens, you may thrash me all you like. And if you think there's no situation for me, I will beg the manager for Christ's sake to let me clean boots, or I will take Fedka's place as a shepherd boy. Dear Granddaddy, it's more than I can bear, it will simply be the death of me. I thought of running away to the village, but I have no boots and I am afraid of the frost. And in return for this when I grow big, I will feed you and won't let anything do you any harm, and when you die I will pray for the repose of your soul, just as for my Mom's. . . .

" 'Do come, dear Granddaddy, . . . My life is miserable, worse than a dog's—I also send greetings to Alyona, one-eyed Yegorka, and the coachman, and don't give my harmonica to anyone. I remain your grandson, Ivan Zhukov, dear Granddaddy, do come.'

"Vanka twice folded the sheet covered with writing and put it into an envelope. He reflected a while, then dipped the pen into the ink and wrote.

To Grandfather in the village.
Konstantin Makarych. . . .

"The clerks at the butchers' whom he had questioned the day before had told him that letters were dropped into letter boxes, and from the boxes they were carried all over the world in troikas with ringing bells and drunken drivers. Vanka ran to the nearest letter box and thrust the precious letter into the slit.

"An hour later, lulled by sweet hopes, he was fast asleep."

Just as Vanka's letter and his hopes dropped into nothing, so are the hopes of the thousands of DP's. Perhaps they, too, have written letters, never received in the village, in the world.

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